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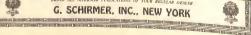
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Vol. XLHI. No. 5

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Quarter-Tone Compositions for Two Planos had their world preuder to the public, it a concert of the Panno-American Missical Society, in Acolins Hall, New York, on the evening of Pebruary 14. on the evening of Pobmary 14.

The Thirtforth Austiveroury of the Accademia di Sunta Coeffin public cue cetts of Bosse was echebried on Pobmary second. Pobmary 2, 1803, the date of the public of Pobmary 2, 1803, the date of the cetton symptomis unice in 1633, the great Augustoms enchestra and concerts are no entirestation to the public of the public

A Sirbus Quarted by the late Gabriel Fauré, Buished but a ter words before his both, as to have its first begring in a May secret of the Paris, Conservation. The Loudon Symphony Orchestra will have a vote in the next General Election, as it will come or age on the minth of Jince when it will cephence its twenty-liest letth-day. It is considered on a conferentive beside and has extablished a trust fund to defray the expenses of its converts.

A Banilei Festival is amounted for June 6-8 in Berlin.

"A Light from St. Agnes," a one-of-open, the librette by Minnie Meddern Fiske and the score by W. Frontes Harillag, a New York occupance, has been accepted for produc-tion next season by the Chicago Civic Opera Company, "No Bay could PestivaP in 1926 is the

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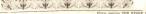
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THE ETUDE

MAY, 1925

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VOL. XLIII, No. 5

Opening With Prayer

Is the "good old days" very few serious or formal undertakings were launched without opening the meeting with prayer, handly invoking the ledp of the Maker of all things. In this frivolous craw are more likely to commence the "proceedings" with a Jazz orchestra. Some day we will all wake up to the fact that we have lot a great deal by forasking the guidance that comes from having our minds directed toward lofty, noble, beautiful and nispired things.

At Temple University, in Philadelphia (that remarkable intitution built brough the self-ascrifting ladors of Dr. Rusell H. Convoll, the magnificent), there is a Wennen's Chiwhich has adopted a Collect or short prayer which might well become a regular part of the order of service of the thousands of musical clubs, and parts of the country. We are very extain that it would cutribute immensely to the harmony and the further of the club sairie:

Keep us, O God, from pettiness; let us be large in thought, in word, in deed.

Let us be done with fault-finding and leave off selfseeking.

May we put away all pretense and meet each other

face to face, without self-pity and without prejudice.

May we never be hasty in judgment, and always be

generous.

Teach us to put into action our better impulses, straight-forward and unafraid. Let us take our time for all things, make us grow calm, serene and gentle. Grant that we may reallize it is the little things that

create differences; that in the big things of life we are as one.

And may we strive to touch and to know the great

common woman's heart of us all, and, O Lord God, let us not forget to be kind.

To this we would add another plea for musical clubs.

Let us use our music for the good of menkind and the worship of the Almighty, so that all who know us may realize the power and the joy and the inspiration that come from music.

The Musical Dictionary Habit

Noan Wrawrea (1758-1849) is said to have made 815; 000,000 from his dictionaries and perfiling book. The obligand Webster was only a fraction of the size of the present laternational Decisionary. If Noah Webster fixed in this day of notice of the performance of the performance of the contraction of the performance of the performance of the Nothing has ever vorm out so many distinuaries as the crossword puzzle care. Some publishers have even again to the extent of putting new jackets and covers on their old dictionnation and parting them upon the match as "Cross-Word Posries and parting allow upon the match as "Cross-Word Pos-

The habit of consulting the dictionary is one of the best passible mind expanders. Every nuise teacher, every student, should posses a good unusied dictionary and a good unusied higherpaintical dictionary. The Orderal proverb, "The confession of ignorance is offered by the confession of ignorance is offered by the confession of the confession of the contraction of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the confession of the contraction of the confession of the conf

Moritz Moszkowski (1854–1925)

Tim death of Moritz Monkiovski, on March S, come as and relief to those who knew find heat. This timinitable matter of smaller forms was destined to spend his lest days in terrible gauge from a threat disease steller, made every brieful results of the stellar st

Mozkowski was so well known, and so much has been written ahout him, that it is not necessary to make further comments here. During his life he was a fine friend of The Erroz, contributing frequently and reading the journal regularly, as his many letters of advice and suggestion testify. His delightful compositions form a permanent part of the literature of the piano.

Musical Contests

We were just about to make the inane comment that "This is the ago of contest." When was there a time when there were not contests? All life is a contest or a constellation of contests. Contests began with the protoplasm and is decinied for eternity. The gladiators may be crawfish or Zeppelins; but the contest goes on in war or peace.

There is no word-measure by means of which we can estimate the value of contests to the world, nor can we deter-

mine the extent of their devastation.

The very word "contest" implies that someone must be

vanquished.
What is the issue?

How often we see the defeated contestant in after years triumph over the successful one. Think over this paradox. In war the vanquished often have to pay terrifically for

their defeat.

Witness our own South, which only after sixty years is coming into its own. Yet who can write on the books of time and say whether such a defeat was destructive or profitable

to those who suffered it?

Germany has here in the depths of her post-war struggles. Will that war make the German people a stronger people, as it seemed to make the French after the France-Prussian War?

Who knows? It depends largely upon whether the loser is a "good sport."

That is the whole problem of contests.

If the spirit of good sportsmanship is promoted, the loser is inspired rather than crushed. Perhaps this is the reason why massical contests have flourished in Great Britain, where the tests of sportsmanship seem to surpass those of some other parts of the world.

The musical contest idea, whether we find it in bands, in orderstras, in choruses, in individuals, or in the many forms which have distinguished the Weble Esisteddied, has gradually come over the seas to America and Canada; and we may expect more, and at like more contrests.

A huge city-wide musical context was made part of New York's last Minic Week. It was a notable success. In the nation as a whole the National Federation of Music Clubs has been conducting contexts for over a decade. The plan of reaching up gradually from local contexts through State contexts and district contexts to the great antional contexts so on which has

been very carefully and commendably developed. The State contests will be held between the fifteenth of Pobragry and the threfieth of March. Those who contemplate taking part in these important contests should write to E. H. Wilcox, Chairman, North Dakota University, Grand Porks, N. D., for the leaflet giving full information. The finals will be held in Port-

land, Oregon, in June, 1925. Peace-time contests are invaluable. They foster a friendly. instead of war-like, spirit. They provide outlets for natural racial emotions and rivalries that might otherwise find expresston in fire and sword.

Dreams, Dreams, Dreams

DREAMS are the soul of great art.

The artist who has never dreamed, never soared to Elysian heights.

It is the dream, the inner-seeing, that enters the being of the creator and the interpreter and scens to float him to higher

We have no sympathy with any system of musical instruction that suppresses dreams. The only excuse for the hard and necessary grind of technic is to make your art-dreams come true.

Take your student by the hand and point out that the road to the dream world of music is over a hard and stony path often beset by ernel thorns leading to the fairy vision heyond.

Because teachers of music do not inspire their pupils to follow these wonderful figments of fancy many complain bitterly that they no not succeed in getting the young folks to practice. Who wishes to ding-dong away at practice unless something very wonderful can be gained thereby?

A great many of the most heautiful things in music are clothed in a fabric of dreams. Most of the great works of umsical art have come from dreams

> "One of those passing rainbow dreams. Half light, half shade, which fancy's beams Paint on the fleeting wists that roll In trance or slumber, round the soul?"

Ah! rare Tom Moore, how heautifully you dreamed those

Kill the dreams of youth and the flower of art withers as though touched by an icy blast. Perhaps the greatest teacher is the one who inspires the greatest dreams and then shows how to work to realize them. Montaigne must have had this idea when he wrote:

> "I believe it to be true that Dreums are the true interpreters of our Inclination; but there is art required to sort and understand them."

A Notable Career

Mesic Singing Societies in Europe and America are extending congratulations to Max Meyer-Olbersleben upon the celebration of his seventy-fifth birthday last month. No mun during the last half century has written more widely-adopted male choruses than this genial and scholarly Bavarian, for many years the director of the Royal School at Warxburg. Excellently trained in the highest musical ideals from his hovbood, a pupil of Cornelius, Rheinberger, and Frans Liszt, a master of modern counterpoint and a director of note in Europe, Meyer-Olhersleben has countless friends and admirers whereever his fame has gone. Two of his American students later became ulitors of Tur. Erron. In 1909 he visited America as the Prize Judge in a great Sangerfest in New York City. His compositions include several openus, symphonic works and a errort deal of interesting and instructive work for the young. He is still in the full vigor of life, producing new works and teaching every day.

Marco Enrico Bossi

Nor since the death of Giuseppe Verdi has Italy suffered such serious musical losses as during the last six months. Its greatest contemporary masters of the art, Paccini and Bossi both passed away unexpectedly in this time. Puccini rose to his greatest heights behind the proseculum arch and Bossi in the realm of the cathedral. While Bossi was not so widely kuown as Puccini, his genius was no less great. His organ works, his masses, his works for chorus and orchestra, all indicate a mind of great breadth and technic of the highest order.

Maestro Bossi came to America at Christmastide last year, through the initiative of the Wanamaker organization which had arranged to have the famous organist play upon the wonderful instruments they maintain in New York and Philadelphia. Shortly after his arrival he was taken ill but seemed to regain his health completely so that he was able to conduct and play some magnificent programs. His "Paradise Lost" was presented in Philadelphia with a large Chorus, orchestra and the large Wanamaker organ. It is a work of epic ideals and rich and beautiful color. Bossi was as far ahead of the art of Donizetti and Bellini as Brahms was ahead of that of Franz Abt

Bossi was born April 25th, 1861, at Salo, Brescia, Italy. His father was a noted organist. The young man studied at the Licco Rossini in Bologna and at the conservatory in Milan. One of his teachers was the great Ponchielli. The demand for his services as an organist became very great; and his compositions for organ are known around the world. He was an admirable teacher and became the director of two wellknown conservatories in Italy. As a composer, his works are fresh, original, virile and lofty in sentiment. He succeeded in being a modernist without irrationality

During his recent visit, your editor had many conversations with Maestro Bossi, in his native tongue. He was a man of the most intense sincerity, great mental agility, and strong contional force. With it all was a fine gentlemanly demonstrong that one might expect of a real nobleman. Once at the keyboard, he was totally lost in his art, oblivious to everything around him, going from one composition to another as though continually inspired by some great external force. Rarely have we met a man so devoted to art and so thoughtless of his own personality. He made a special trip to Philadelphia to conduct one of his works for the Palestrina choir, directed by his friend and pupil, Nicola A. Montani. The last meeting ms from any pays at a performance of "Fedora" at the Metropolitan Opera House in New York. Mark Hambourg, the famous piano virtuoso, and Maestro Mauro-Cottone, a pupil of Bossi were in the box. It was a splendid opportunity pupil of Boss and the brilliant and highly trained mind of a really great musician. His criticism of the creaking of a ready great was kindly and lauran. His own outlook on Music was so far in advance of his confrere that he might Music was so real in the might casily have been patronizing. Instead he showed his greatness

Baby Masters

Mrs. Leo Ornstrin (Pauline Mallet-Prevost), in a most interesting address before the Philadelphia Music Tachers Association, discussed modern methods of teaching children. Association, She feels that the little ones should begin to attempt to com-She rees that the very start of their work. In other words they pose at the trying the keyboard, finding little melodies, finding notes that sound well together, and be led the while into ing notes that beautiful are an expression of themselves rather than the imitation of others. It is surprising what pretty times some more and Hamilton, and many other child specialists. Aims Henerman a similar angle. Mrs. Hamilton's excellent hook, "Composition for Beginners," tells the teacher just how hook, 'Composition in the less results in teacher just how to go about producing the less results in teaching very little to go about production and harmonics. Many teachers

What Makes Piano Playing Difficult?

By the Noted Virtuoso, Pianist and Teacher ALEXANDER RAAB

Alexander Roah is a girled and scholarly pointst and virous as if year during the last decede, he has settled in Chicago and has since been use of brilliance. He was her in Hangary and chronic durinced under the Ferma the Ferman state to extract methy-oxide, where he is an the produce Conservatory and under Leckeltsky. He has played with gera necess in of the Chicago Mainel College. Other interesting withele from Mr. Roah Edglind the Technic words and the Chicago Mainel College. Other interesting withele from Mr. Roah Edglind the Technic words are seen to be a few of the Chicago Mainel College. Other interesting with the Mr. Roah Edglind the Technic words are seen to be a few of the Mr. Roah Edglind the Technic words are seen to the America deceasing to present we used from new Words from word without a few of the Mr. Roah Edglind the Technic Words and the Mr. America deceases the Mr. America decease the

In a theory-book Richard Wagner is quoted as sayning that it is possible to teach hore, but not what to compose. This emphasizes the fact that ideas cannot be taught. The only teachable element in art is its technic.

Takent and genius are inborn. Acquired technic enables the artist to present his gift in individual experision. However, there is no doubt that help can be given, also in an artistic sense, and even to a genius, by the right guiding influence. Musical taste can be developed to a great extent and also the ability to listen to and to bear music in the right way.

I have seen remarkable improvement in the interpretative ability of young instrumentalises who were fortenate enough to strike the right gundance for their studies. Of course, artistic qualities were batent in them, as arrists cannot be created by teaching, though teaching may avasive and improve dormant talest. The test of the born artist is the way in which he uses the acquired technic.

Laxing artistic excitom aside for the mount, and packing ode of the teachable part of art, in teclnic, part of the teachable part of art, in teclnic, and the teachable part of the teachable part of the teachable part of the teachable teachable. No other hands of the teachable teachable the teachable that the teachab

What Can be Taught

The fast that recluie is miveratily recognized as the confy restablets and hermides part of the set of pixto playing leads us to expert upod technic of the set of pixto playing leads us to expert upod technic. It was considered to use part of every good teacher. It was entant deep that, in spite of serious and ambitious efforts, the majority of students do not acquire it; and the Concert-laids is still the only place where we can find a display of situation of the phenomenon in the more puzzles in the control of the phenomenon in the more puzzles in the control of the phenomenon in the number of his mister there commissed not in the number of his mister there commissed not have been considered in the number of his mister the commissed of the pixton of the number of his mister the commissed of the number of his mister the commissed of the number of his mister the commissed of the number of his mister that the number of his

celligion, progressive aux passant memoris, a consideration of publication has been devoted to technic! New York of publication has been devoted to technic! New York of the publication of exercises have been published, bought and collections of exercises have been published, bought and used. These was hardly a plienist or instructor of fame who did not publish exercises or some other matter to the available matterial. Yet, how doubt no vibrants to the available matterial. Yet, how doubt no vibrant is the available matterial. Yet, how doubt no vibrant is not terrific a problem as to be notify unsoftwalk for so terrific a problem as to be notify unsoftwalk for so

Eliminating Obstacles

Hamfords of young profels have been enthaned by great plaints, have determent to "feet it," yet failed To find out why they finded we must first climinate those obstrokes which, although servoirs, are not aeroom enough to account feet the failure. Many a lared pracies of the profession of the profession of the profel come sympathy. Others have suffered from unacountile chance of textical representing opposite "aghorist" and included. Withher those, nor numbercular to the superior of the proper service of the control of the profession of the processing of the reglocality and included. Withher those, nor numbercular feet the unstituted region of varior of boost.

Many students, who after ten to lifteen years of conscientions work, with quite a respectable repertoire at their command, feel interly uncertain of their technic. One day they will play some difficult composition to their complete said-faction and find themselves next time utterly unsatisfactory with the same composition. The sudent knowner how much time and effort he anofied to studying the piece, is naturally puzzled by such an experience for which he does not find any other explanation but his lack of real talent.

The trouble is that talent in itself does not guarantee and helyer. However, the production of the control of the co

good playing. How many talented people play often very badly! We must, on the other land, be careful and to mustake mere physical descript for talent. Naturally alfillid players are not always the most inhabed to acquire what the shifting paints had got by nature, rose as an arrist far alneve has show competitor, often to the interprise of his own teacher. If it were possible to the interprise of his own teacher. If it were possible to estimate the time and energy open in the whole wards, to estimate the time and energy open in the whole wards, the contract of the contract of the contract of the technic, we would get staggering fagures. The results are certainly not in properties to the effort.

The incongruity between the effort and the failure to acquire technic has led to experiments with different



ALEXANDER I

methods. The generation before an south their attaction in such and dispugglor. Schimman worted adort tion in such and dispugglor. Schimman worted adort the fathly of spending hours postelling them. Fight in exercise as means to soutive a safe technic has been shaden more and more; and normalays we find a marked distrust in them. We even seem to physicals a despense extreme. Intelligent teachers and students begin to reason somewhat the thirs: If preferring exercise conscientistic and the properties of the properties of the extremely and benefits growth for radically wrong? And here we arrive at the question; "What is in the

infinite is the continuation of the continuati

but within the limitations of this article I with to concontrate on the own which terms to me more important than all the editors together. No amount of practicular event the last extension—to the los captien a reliable meclanism, if the student does not start with the right physical attudes at the piano. It is very rare to find students who use their floagers, hands, writts and arms of more or less student to the student does not attach at the student with the student does not all the student of more or less wightly to their arms or of above. This unnatural artitude makes material movements impossible, from the very outsets. I offen with does could show by N-rays under what tension the body is held. It would perhaps convince some players that they cannot expect to play perfectly and exactly in such an unnatural artitute of the body. Watching the efforts of some of these hard "working" youths, one must get the impression that piano playing is some sort of of unsatural

One of the most frequently observed lost habits at the pinns is the drawing up of the shoulders. Nobecly would expect surcesses in any other kind of physical performs the voltage of the properties of the properties operated by the performance. If the exam are drawn towards the shoulders, patting with a rear mare drawn towards the shoulders, patting with on the Reyboard, one cannot expect exactness of excetina, even if excelled practicing has perceeded the pertina, even if excelled practicing has perceeded the per-

"Why do you do that?" I once asked a new pupil when he drew up his shoulders and arms, prepared to statck the pinno. "What do I do?" he asked blankly. He had not played a note yet and could not guess what I mean!

"What do you do with your shoulders and your arms?"
"Nothing," he answered, greatly puzzled and obviously aumoyed with a teacher who found faults before he heard

the pupil play.
"Nothing?" I repeated, "Will you get up, please?"
"Nothing?" I repeated, "Will you get up, please?"
Down come his shoulders at this request and his arms hung easily and naturally from his shoulders.
"That's right," I said, but saw that he didn't know what it was that was right.

Flying Hands

"Now sit down again and play." He approached the chair with a perfectly natural motion, but no scooner had be drawn the chair under himself than his shoulders went up again like a lift-bridge at an approaching steamer.

"There you are again! Why do you do that?" I gave him time to find out what I meant; but the drawing up of his shoulders was already so much of a habit with him that he did not reslice at all that he was putting his body into an uneatural position.

Another rather frequent lead habit is the wild throwing up of the hands from the keyloard into the air. As if place playing emisted eibrily in fancy motions of hunds and arms in the air. Many players would not pusuable about the purpose of such "expressive" motions if they could see their playing on the sereen. I have seen planists, even gifted ones, throwing their hands

High or Low Wrist?

Of course the other extreme of "satcking" all the time cloudy to the keybaard wishout ever lifting up the hands is just as unnatural and pre-ents free and ansural motion. "Plying" over the keybeard, burely of the werst habits of paintists. It results in heaving on totals in passages, to the great sarprise of the player who felt that he had worked hard enough to achieve perfect playing its no pains eacher in the country.

who has not been asked by some of his pupils webler higher low write in he perfected, whether the higher low write in he perfected, we whether the higher has been asked to the perfect of the higher of the hand it the text and most in the same position, hand and verte hold all the time in the same position, the hand and verte hold all the time in the same position, which were the same position of the same position of the same position in the same position which the same certain the same position which we have been asked as terms to all the find the salest possition for every run or chert which would be the position which distributes are the same position which distributes the same Many more extended of manufacturing the same position which distributes are Many more extended of manufacturing the same position which would be the position which would be the position which distributes the

piano could be mentioned, but it is not necessary to go further to illustrate the point in mind. Isn't it not strange that just pianists should develop

How the Busy Teacher Can Develop His Hearing

By Alexander Henneman

so many numerical limits? Of all the amprical instruments the piano lends itself to the most natural hand Sitting before it on a comfortable chair we are able to follow our hands with easy motions to the right or the left. Occasionally we can even lean back different it is with the violin, for example. hardly anything more unnatural than the position of the left hand with the right arm held up in the air for howing. Think of the 'cello, where one sits behind Bass where one has to stand behind the instrumer pressing the fingers sideways to it and sliding vertically to the next tene. Or think of liaving part of the instrument in your month! Yet I must admit never to have seen any other instrumentalist going through the absurd contortions some planists are includging in,

The Eastest Way is Best

The reason is perhaps that these instrumentalists are during their studies more concerned to find out how to handle their instrument in the best and easiest way than in puzzling whether "the hand should be absolutely quiet, or the fuzzers lifted high." For the pianist as for every other instrumentalist it is of supreme importance to start piano practicing and playing by handling the instrument in the best and easiest, that is, in the most natural way. To detect the tendency to monatural might lead to habits endangering fubehavior which ture perfection is one of the most important services a teacher can render his pupil. Preventing the pupil from acquiring such habits means also saving him much

struggle and discouragement. tell a student that "everything will come out all right in time if he only works hard" is a great mis-take. From the very leginning of the child's plano playing up to the highest grades the natural behavior to assure the greatest amount of success.

Many an inexplainable difficulty in the playing even of great artists can be traced to mistakes made in the preparatory period of their studies. A wrong founda-tion cannot insure a firm building. Naturalness of ac-tion is not generally recognized as the most important thing, and in fact an absolute essential for reliable playing. Piano teachers must see to it that its importance be emphasized. A child playing with tension in its hands, arms and muscles, with jerky, unrythmical motions, has a doubtful future as an artist. No such studeut can ever acquire the effortless, sure playing that we admire and enjoy in the great pionists performances. Schumann said in his famous Rules: "If you do not

play with the plane you do not play the plane. Let us always remember this and take it as a warning, not to labor but to else the siane.

Lessonettes

By Entoka Hellier Nickelsen 1. To preserve the rhythmical flow in a long retard,

- establish the tempo, measure by measure, rather than 2. A trio in instrumental music suggests variety in
- form and does not imply that only three voices are bring 3. Playing a composition from memory, with the
- metronome, insures a firmness of terbuic. 4. To premote rapidity in a brilliant passage of octaves,
- 5 To add an artistic teach to the walts, lengthen a trifle the second beat and shorten the third beat.
- 6. The four-part hymn tune affords excellent nuterial for simple lessons in harmonic analysis. 7. The code is a poststript; merely an added thought
- given to a composition by its composer. 8. The approximation is played "on the best."
- 9. A hooking process of the fingers is necessary when shords are present that contain a given melody note re-
- 10. Upon completing the performance of a composi-tion, the fitteers should not leave the keys until the damper pedal has been released.
- "To paneke to the idiosymmetries, real or supposed, of prospective audiences is certainly the worst possible road

Ir is not merely regrettable, it is very unfortunate that so many professional musicians have a poor sense of pitch. To ask a busy, tired teacher to make a course in sight-singing and car-training is unreasonable; and, if he firms in a small town, there is no instruction to be built in this, the most important branch in music. Though the most important, with many teachers it is the most neglected subject in the curriculum.

This regrettable fact impressed itself most foreibly on me, but since so many teachers have been helped by a simple selicine, perhaps a wider dissemination of plan through the columns of THE ETTHE would be desirable.

No tenelier need desirair for his lack of pitch-discernment; and since no good musician has yet attained too great a mastery of the sense of musical hearing, the selteme is good for the poorly and the rightly endowed musician.

The procedure suggested is not only simple, effective and interesting, but it also leads itself to endless enlarge-It is positive in its results and costs nothing, not even extra time; and since it makes a better musician of the teacher, he in turn will be a better teacher to his pupils and so they too will be benefited. Furthermore, every teacher soon induces his pupils to do the same and better musicians result. What is this wonderful scheme? It is not wonderful at all. It only ealls for persistence and application.

Let us take as an example, a teacher who is uncertain about the intervals of the major scale when he hears them. Need he despair? not at all! Let him take heart along the following stages:

While the punil is playing a simple piece or exercise, look away from the notes and keys and mentally name the tones of the melody as they are played. The Clementi Sometina No. 1, would then be C E C G G, and so on. If the pitch is lost, look at the notes and get a new start, The simpler the piece the better. In fact, a piece that the teacher has taught often and knows well is a good one to begin on. The beginning must be easy, so as not only to establish confidence, but also to bring to the mind a succession of tones that are more or less familiar. If this is done a few minutes at each lesson, a habit is established and the point will do it meconsciously at aff times, which is as it should be. Music to the musician should be like a language. He should know and reeomize the tones of music as he does the words of his mother tonene. Having acquired the faculty of being able to name the

tones of the melody a more difficult problem comes next, And here a warning must be given against demanding too much at once. This is a grave error and causes

neodless discontagement. If there is no fun in the game then it is too hard and it must be samplified. The greater

number of times the guess must be right or the individual despairs and all is then lost But to come back to our next problem. Having accented

the faculty of following the melody, the next step is to hear the bass. This is best began on the tonic. Let us say the piece is the Minute Valer of Chopin, in D flat. Decide that you will recognize the D flat in the base wherever it occurs. When this is possible, next take D flat and A flat and lastly attempt all the bass notes. In a l'abre the ear has time between buss notes to autieipate the next tone; and compositions that sound a bass singly, in regular time intervals, are best to begin with

When the single bass tone can be detected the next ep is to develop harmonic hearing. That is not as hard as it may seem. Again, do not ask too much in the beginning. This should be begun on very simple pieces in which the chords are well marked and the harmonics

Decide on the tonic chord. Let us say, the piece is in C major. Try to name it every time it sounds. Do not, at this stage, attempt any other harmony than the tonic chord, C E G. There is more to music than merely being able to recognize a harmony. The gift of anticipating the next harmony from the appreciative standpoint is of greater value. And this is developed at first by limiting the attention to one chord only. Next comeebord and center on G B D. Now listen for the touis and the dominant. Next train for the subdominant F Having acquired this then take up the three triads and, lastly, try to name all harmonies as they come. But name them! Do not merely think term, Call them out to yourself; and never look at notes or keys until after you have given the name but are then uncertain if you

At times ask your pupils to name the tones or elserds At times ask your juspins to using the tones of while you play. Tell them that they must at all times hear their own music; not merely see it; which is all most music students do. This will open up a new field to them and in time music will react on their minds and their understanding as do the words of their mother

The surprising results I have gained by this simple scheme anyone ean attain. A warning is in order against trying to solve problems of a more difficult intere than have so far been mastered. Not only is it disheartening to fail too often, but also the many vague and indistinct impressions rushing in on the mind confuse and distress; and, instead of a satisfying progression, there is a disappointing retrogression.

My Card System By R. L. F. Barnett

The greatest time and herve saver that I use in my teaching is my eard system. Every teacher of experience knows hundreds of worthwhile entirentians that have been used in teaching: but without something to keep the whole his con-

stantly in view she will fall into the habit of using a few things over and over again until it is impossible to out any enthusiasm into teaching them. How often the teacher says, "Bestrice needs a piece with some good arreggio work in the left hand.

only suitable one I can think of is written in sharps result is that Beatrice gets an overdose of sharps

Here is a solution. Keep on hand a supply of 8 by 5 inch cards ruled on one side. When a good teaching piece is found write the composer's mans, the mane of the piece.

number of the composition as cataloged, at the top of mark kind of notes, then the kind of work that will be seo ambished by macticing the piece, number of pages. grades of reading; in fact, everything that may serve to back of the card make a staff (with a music pen which makes five littles at once), on which write one or two measures of each thems. Then file the cards according

to keys; or some may prefer filing algeochemically, or by composers, or according to the type of piece, as scale study. Arpeggio, Starcato, Octave, Phasing,

In this way a varied list from which to select will be always at hand. If after long use a pace becomes

hackneyed, but it away in the back of the file and substitute something else until there is a real desire to use that piece again. It a piece does not wear well discard it as being not sufficiently interesting to warrant asking a pupil to spend hours of practice on it. Destroy the card and thus keep the list clear of undesirable material. Occasionally a piece goes out of prant. In that case I do not destroy the eard, but mark it so that I

Much as the system helps the teacher, it helps the dealer more. When ordering do not sax "Send me a Bereeuse by So and So," leaving the dealer to lumb through that composer's works to discover that the Berceuse is listed as a Cradle Song, Refer to its card and then order "Cradle Song in G" Opus 21 by

One piece added each week menns a great gain of material in a year's time. The main thing is to be save that a piece is unusually worth while before adopting it; for no matter how much become material there is in a compositor, to practice it is to take a step in the wrong direction if it does not help to ruse the standard

Practicing for Perfection

By II. ERNEST HUNT

(The following is an extract from a series of iccurre-ven by the Anthor at the London Training School for sole Teachers and thereafter policided in book from guder to this "The Living Touch in Music and Education."—

Points on Practicing

PRACTICING has two objects. In a general way the purpose is to secure a perfect performance, but there must be the more immediate object of engraving a perfect record in the brain. The performance is merely the reproduction of the record, just as in the gramoplione, and no power on earth can ever make the performance better than the record. Those who are familiar with the process of recording for the gramophone will know what extraordinary care must be taken, and to what endless trouble all those concerned will go. They realize the extreme importance to be attached to the perfect engraving, as the person who engraves on his own brain by practice frequently does not.

Taking Supreme Care

Any imperfection in the brain record must come out in performance, for neither arms, hands, nor fingers move themselves. Their motion is the muscular response resulting from a nerve stimulus which is supplied according to the pattern in the brain. Imperfections, therefore, must ultimately be referred to the brain. Here are the mistakes, the hlurs, the gaps in memory, and all those discordant elements which go to mar a performance. All this serves to employing the importance of taking supreme care during practice over the engraving of the record in the brain

Concentration

This necessity for care demands concentration, and the attention must be directed solely to the matter in hand. We cannot afford to allow the attention to be distracted, to wander, or to become diffused, for all these simply invite imperfection in the record. It is also necessary that the practice, especially in the early stages, should be slow, in order to be perfectly accurate, To sacrifice accuracy for speed is one of the greatest mistakes that can be made. Every slip or mistake that we make owing to our endeavor to go too fast is engraved permanently, and can never he completely erased. We may put it right on the next occasion, but the net result is then that we have done it once right and once wrong. The two cancel each other out, and we have actually done nothing at all except to confine the issue so that we can probably never get a perfectly clear nattern.

Making Patterns

In this light it is a great fallacy just to "hum things brough," or play them through "something like" on through," or play them through the first occasion. This, indeed, is the most important occasion of all and the one which we should endeavou at all costs to make as accurate and perfect as possible There is a little proverb which sups:—"First to come, last to go," and it finds its analogy in all psychological work. If the mistake comes first and the correction follows after, the correction, being last, is the first to vanish; then we are left with the original mistake Notice how, when having made a mistake and having of our best will and intention. The flurry or the newourness, the fatigue or the ill-health, have taken away the later correction and left the earlier mistake. cannot too strongly urge that the first making of the nattern should be done, me carelessly, but with scrunulous accuracy and regard

Regularity

Regularity of practice is a combine of the best Regularity of practice is a condition of the best work. There is a rhythm of conscious taking in and subconstiens assimilation, just as there is a rhythm be-tween eating and digestion. When this rhythmic regularity is kept, the lest results are secured; but where it is disturbed there comes a falling off in the between. All nature works in a rhythm without strain

The "Don't Care" Attitude Attention should also be said to the mood in which we practice. The "don't care" or slipshod attitude is fatal, nor are we likely to scenre results of beauty if we are in a bad temper or depressed. All art work demands a certain sympathy, and where the emotions are tuned to a harsh or undesirable note that sympathy will be conspicuous by its absence. Even the room in which we practice will have its atmosphere and its own particular effect upon us. The best work is done in our own accustomed room, where we have generated our own "conditions." But for a sensitive musician to have to do his practice on an unsympathetic instrument in a room full of glaring examples of inartistic taste, is to ask him to do his work under conditions that render good work impossible. The temperature of the studio or room should also be at a comfortable level; if it be too cold, or too hot, again the work suffers Practice during fatigue is valueless or even worse, for the inaccurrey or inefficiency of the sense messages. both incoming and outgoing, render good results more than doubtful

Technical Practice

Practice may be of two kinds, mechanical or mental. In the former case the impression recorded in the brain comes from the outside, through the cars and the various muscular actions and adjustments. In mental practice the stimulus is generated from within. A spot of lemon juice placed upon the tougne will immediately produce a flow of saliva; but the inaugination can be made to picture that spot of lemon juice, and the same flow will be started. In other words, the stimulus from without and that from within alike produce the same type of result. This point is most important, for it means that we can engrave the record in our brain (and this, be it remembered, is the immediate object of practice) by our imagination, as also by our technical practice. The facility and definition with which this can be done will, of course, vary tremendously with the individual. Those people who have strong imagination and well-developed visual powers will naturally be able to secure greater results than those who are poor visualizers. Technical practice tends to dull the brain, but mental practice, on the contrary, calls for a developevent and increase in the mental powers.

The advantages of mental practice are many and various, though we do not suggest that it can entirely take the place of technical work. There is, first of all, a saving of time, for mental work can be carried on at odd moments when acress to an instrument is not odd moments when access to an instrument is not possible; and, in addition, the mind working in thought can travel faster and cover more ground than is possible and reduces wear and tear to a minimum. It also saves the instrument and spares the neighbors' Thirdly when we are working in thought we need nieture no mistakes. Our fingers may make crouswhich are recorded by memory, but there is no reason why the mind should picture anything but a perfect performance.

Mechanical Practice

If we set the imagination to work, we can picture our technic finer and more fluent than we have found it. and if we practice this higher standard of technic mentally until it acquires dominance in the mind, we the imaginative technic has become a reality. We would suggest that at first a small portion of the time hitherto given to mechanical practice should be allotted to mental work and the result carefully noted. As the success becomes more marked, more time may be given that may best be allotted to each kind. In mental work, sit comfortably in a chair with the minimum of outside distraction (for example, in a prict room with and clear a manner as possible, all the mental and muscular actions that would be carried through in actual performance, though no motion is actually made

Sequences

The experimenter will come more many other points: for example, in cases of stress and emergency the min scents to have the power of seeing many things simultanously rather than in sequence. At any rate, if they do follow one another, the mental pictures move with such rapidity that they might be correctly de-scribed as "flashing" in the mind. It may be suggested that just us a musician grasus a whole sequence simultancously, so with the development of this power of mental working it may be possible to review and rehearse in a simultaneous picture a whole passage, or even a movement that might take two, or three, or more minmes in performance

On the emotional side, imagination can obviously take us to heights we do not ordinarily scale. Such limits as there are to moutal working arise from the senses and from the general restrictions of thought and behavior that hedge us round. These, in the imagina-tion, can be transcended, and the enotional message can be enhanced, and shades of delicacy introduced to make a rendering certainly finer than our usual. These patterns, we suggest, can be engraved and engraved again until they become as paths in which the thoughts will run, and thus they will enable us to reproduce some degree of the emotional achievement we have been

If we take the concrete point of flexibility, whether in fanger or in voice, and make reference to a passage which we have found difficult, we may try the experi ment of dropping all muscular work and resorting to mental. We relicarse the passage through vividly, half a dearn or more times, picturing the desired flexibility and case that we would possess, making sure that the picture is very real and as clear as we can possibly make it. Then keeping that picture of freedom enite definite in the mind's eye we try the passage through on the instrument or the voice. The half a dozen mental reproductions will probably have made the passage distinctly easier, and though such an experiment is but the simplest of beginnings yet it will serve to inspire to with confidence by the demonstration that there are at any rate possibilities in the method.

Mental practice will also enable examination pieces or other items to be kept up to context pitch in a technical way without any thanger of their growing "stale." Staleness comes from the over-repeated sense impressions, to which the mind gradually ceases to respond with the original vigor and interest. Any external stimulus ceases after a time to produce the same effect and reaction; but mental work, since the stimulus comes not from without but from within, can always be kept fresh, full of vigor and interest, right up to the moment of performance. The technic gen-erally can be kent up to standard also in this way In fact the whole question of mental working is merely in the experimental stage, and, with the vast resources of the subconscious mind as yet unexplored, it is quite impossible to set limits as to what may or may not be done. But it is certain that here is a vast and very profitable field for research and exploration, and it i possible to say that, so far as experiments have been carried at present, the results are astonishing and exreedingly full of promise.

Perseverance

As to perseverance, that is just a matter of how our perseveres. To persevere in pulling up the ring while standing dumbly on the other end is as futile as any-And yet, figuratively speaking, that is just what many people who study are doing all the time. that all great artists have been in fine physical health would be serfectly absurd. Beethoven wante some of his greatest things while sick in all ways. Schuntann. too, was not well for the greater part of his life, and Chopin wrote superbly when in the last stage of consumption I think it quite in order to conclude that separable from them. There are too many sick succases to believe otherwise.

Taste is tremendously important in the planist's current. The art of 'just enough' instead of 'too much' or 'too little' is a fine art indeed. To hit the happy medium is the ambition of all sincere artists. Temperament is an abused word, I once heard a very gruff old concert-goer say, Bah! Just another word for temper! She was not far from the truth.

If sincerity is included in temperament I think it makes am ideal situation.

Brains and right thinking are essential. Right thinking may be divided into two very important parts: (a) concentration; (b) self-criticism. These two divisions are indivisible. It has been said that absolute concentration is a mental impossibility. That may be true of 'absolute' concentration. But a general concentration is far from impossible and is highly necessary to sny progress. To work while one works and relax when one is not at work is an accomplishment that leads to

prester ones Self-criticism is the thing I should place immediately after talent in the list. The criticism of others is sure to be biased more or less by whether the critic likes or dislikes you. But it is really impossible to fool yourself entirely about your own shortcomings. I should say that self-criticism is a fine art and one curiously and un-

A Prelude to Practice

fortunately undeveloped in us all,

By Russell Gilbert

I. Wasti your hands. If the pimo keys are dirty and sticky wash them also, 2. Decide just how long you shall practice. Than'divide up that time among the things that are to be

3. Have a pad on the piano. If you think of any thing that you must do after you have finished practicing, write it down so that your mind may be free. 4. Never begin to practice until you have swept from

your mind all other thoughts than those of your lesson, Concentration is the secret of the artist's practice. 5. Think what your teacher told you to do, before you begin to play, not a fterwards.

6. When you feel drowsy and your mind refuses to concentrate, walk around, or do anything that will cause the blood to circulate through your brain. Then you will be ready to resume your work. Little children need frequent breaks for exercise. 7. Do not thump the piano when you lose your temper over a hard spot. Play the passage more softly

and slowly. The more softly you play a passage the more you will hear and appreciate the beauty of its 8. If people enter the room while you are at practice

and annoy you, just play scales in fourths and fifths and they will soon find duties afar off. Words are unnecessary.

9. Always air the room before you begin practice You cannot concentrate while breathing in bad air. Do not have the temperature over seventy at the most 10. If your fingers are cold, rule them briskly and open and slutt your hands quickly to start the circula-Octave playing is good to arouse the circulation. Cold fingers must move at a much slower tempo than warm ones; but they can be just as accurate.

The Beat Before the First

By Helen Oliphant Bates

ALL things are measured by comparison. A note cannot be heard or felt as accented or unaccented until it is compared with another note. For this reason it is always advisable to count at least one beat before the first note of the piece. This insures a better start. If a piece begins on the second beat in three-fourths measwith a thump where there should not be one. If your piece begins with a fraction of a beat before the first accent, as for example, three-sixteenths in 4/4 time, you should count the fourth heat and think towards the and play the three unaccented sixteenth notes in the

If the piece begins on an accented leat, you will not come in with enough precision unless you count and feel

What is Music?

By Prof. F. Corder of the Royal Academy of Muste of London

My attention has been drawn to the following paragraph, which appears to me an example of vague. loose. gaseous writing only too common in journalism: "Does music prove an aid in all branches of learning?

A statement of amusing character comes from Oxford University. All the musical work at Oxford is done at Magdalen College. Here is the remarkable feature: Only ten per cent of the Magdalen students elect to take up music. But those ten per cent who have chosen music capture practically all the honors in prizes, scholarships and medals given each year by Magdaleu, Let us analyze this. There are about one thousand students, let us say. One hundred take music. Nine hundred ignore it. Say there are two hundred honors. One hundred and eighty in every department, not only in music but literature, mathematics, history and science are distributed among the one handred. twenty are divided among the nine hundred. This condition was not the record of one year. It was the consistent record of thirty years in succession. Perhaps the pupils just naturally seek an understanding in music as essential to their well-rounded culture. is something else. Is it not possible that the influence of music upon the mental condition of the students gives them an alertness, a keenness, an imaginative flair which reacts upon everything they may have to do? In our own contact with music in schools, institutions, factories,

over the bare had definite reports of better results in all activities. Better mathematics reports, better history

percentages, better results in carpentry, bricklaying,

Now before we can comment upon this statement, we arust have a clear idea of what is meant by the term rausic. The science of music and the practice of the art of music are two totally different things. theorist and critic, the pianist, the organist, the orchestral instrumentalist and finally the vocalist are human beings with nothing whatever in common. To talk about oue landred students "taking music" presents no mean ing whatever to my mind. The orchestral performer and the slager may be quite eminent in their profession, may have a brilliant worldly career, and yet may be wholly densely ignorant of music. ductor may be profoundly acquainted with all that has ever been writtes or composed, and yet may be unable to put his fingers on the piano. To talk about "choosing music" or "taking up music" has little or no meaning when applied to these classes, members of which are never machine-made, but grow into their positions in life in all kinds of ways and under all kinds of cir-

Before attempting to discuss such a question as "Does music prove an aid in all branches of learning?" the

Sparks from the Musical Anvil

Flashes from Active Musical Minds

"Wmy should millious of people be deprived of what

they adore-the tender, simple love ballad-because a few highbrows call it sickly sentiment?" -GUY D'HARRELOY

"In the last half century the piano has developed into an orchestra by itself; and one now has a much better instrument on which to play. One is capable of pro-ducing nuances and color which were not possible be-fore."

—Montre Rosenthal.

"Children must be taught to read music, must be sent out into life with full power of self-acquiring the mer sage of the printed score, must feel what they see and what they bear, but the bearing must come first to pre-

"Love for the classic and the best modern works must come from a study of both and from hearing them presented repeatedly by real interpreters, those who have a message to give. Such appreciation will add to the daily enjoyment and earith the total of hu-

writer should, therefore, make it quite clear in what sense (if any) he is using the term music. Next, he should obtain more definite statistics as to the sense in which the term is used in the universities. I have had numerous pupils who have been or are intending to become undergraduates or graduates of colleges, and have always regarded them as a class apart. They have generally been very intelligent men; but I should besitate to call them musicians. They have always chosen the theoretical department of music, not in the least because it interests them, but because it is an easy subject to "cram" for their necessary examinations. They lave almost invariably been organists, who are, as I say more brainy than musical. A brainy man is sure to do well in whatever subject he "takes up," whether it be counterpoint or carpentry; but, although it has been said of Mozart that if he had not been a musician be would have been an emissent mathematician, it does not in the least follow that the same would have been true of Beethoven. The latter, we know, was mable to cast up his weekly washing bill, except by making single chalk marks on the wall to represent the number of prumes, and then dividing them off in tens. No, a real musician may be of good, even transcendent ability in his own line, but I have never noticed that therefore he is clever enough to come in when it rains. He may be brilliant all around, or he may not, but I have never been able to trace any connection between his powers in music and his powers in any other department whatever. It could have been wished that the writer in the New York Erraing Mail had taken the precaution to collect some genuine statistics instead of the imaginary ones he presents in his article, I am personally unable to furnish any such, but possibly there are professors at Oxford whose opinion may be relied upon and who can furnish data which can be corroborated, or otherwise.

what is the "music" which has had this result? Choral and orchestral classes, examinations in radiments. of performances of jazz bands? I find it difficult to believe somehow, that either of these would act as an aid to better results in mathematics, history, carpentry, or even bricklaying. I am open to conviction on this point, but I certainly should like confirmatory statistics. Fifty years of experience among musicians of all sorts falls to confirm the proposition; and the Evening Mail writer eminds me only of Æsop's town councilor dehating the defense of the city. Being a cobbler, he said "After allgentlemen, there's nothing like leather,

penultimate sentence of the writer's paragraph says:

In our own contact with music in schools, institutions.

factories, etc., we have had definite reports of better results in all activities." Is this an attested fact? And

Unices the player has imagnitation and can interpret in a more or less individual way, he better not decide of a public career. There are plenty of people who can of punies career. There are plenty of people who can play pieces full of notes, but it is the player who can infuse such life and beauty into those notes to that there of artist?

-GRETHURE PROPERCORN.

"It is a common experience in reading a book to discover that the author is expressing is clear language our own imperfectly formed thoughts; while in many our own imperfectly formed thoughts; while in sum-the composer creates a picture made up of states of ene-tion, so that when we here made up of states of ene-formed, we say to ourselves: "This is wint I have always felt but never could express."

-HAROLE BAULE

The clarinet is not only one of the most important instruments of the orchestra, but it is in fact absolutely necessary. Its beautiful quality of tone, facility of execution, extended range of compass and capability for expression, making it of such value to the orehestra that its absence greatly limits the selection of music that can be satisfactorily rendered. The community of chestra which lacks this instrument is precluded from

much of the best in its repertoire."—Da, PERRY DICKIS-

"I Simply Cannot Memorize"

Of Course You Can if You Know How and Sincerely Desire to Memorize

This Novel Article by

WILLIAM ROBERTS TILFORD

Tells You Some New Principles in Memorizins That Will Enable Anyone Who Can Remember His Own Name to Memorize Music

VITALIZE! Analyze! Test! There are the three great words in memorizing,

Pot that word at the forefront of all your plans for memoriping

'Alixeness' is its Anglo-Saxon synonym We memorise in proportion to the degree of our Try this out with one measure or one section from

your favorite piece. The first step is preparation. Do those things which go to make you alive, vital, intense, keen, alert, brisk, amart, quick in wits, ready and "suanov."

Normal health, Sufficient rest. Proper digestion.

The right mental attitude, Most of the people who cannot memorize easily are sick and do not know it. Others have atrophied memories, brought about he

the fact that they have never made an honest effort to orize or have never known how to go about memorizing systematically. If the reader cannot memorize, it behooves him to find

out very quickly in which class he belongs.

The mind is like a sensitized photographic plate The impressions upon the plate come through three

> The Ear, The Eye, The Touch.

The more sensitized the plate (the mind), the quicker are the impressions recorded. Substitute the word "vitalized" for "sensitized" and you will have one of the

Let us suppose that you have made sure that y health, your rest and your digestion are all right. means that your blood circulation is excellent and that the brain will receive its quota of rich red and white corpuscles regularly. If you have learned the passage that you desire to memorize, the next step is to get your mind in right shape Don't laugh at the good folk who tell us that we control our minds by avering certain thoughts. Before you approach the passage you desire to play, make the following asseverations;

know that I can memories this passage to-day, know that I am keenly alive in the highest degree I know that this is the most intense moment of my

I know that I must proceed slowly in order to have a clear mental sicture.

The Real Test

The real test of memorizing is to set a definite time in which to accomplish a specific group of measures which your own judgment tells you should be acromplished in that time. Entirely too much time is wasted in memorizing. The work should be accomplished in a certain time, if at all. If you fail the first day, return to it the next day, and again and again. Always know that it can be done and that you can do it as well as

The first piece to be memorized is the hardest. There is a technic in memorizing which stems to come with practice. If you have become accustomed to memorizing you will soon think nothing of memorizing in one ses sion what might have taken a week before that time. Do not, however, expect this to occur unless you cultivate increasingly your powers to compel yourself to be alive, vibrant with mental and muscular and nervous

The accompanying diagrams show perhaps what is meant by this

Figure 1 represents a measure as it appears to thousands of people who desire to memorize and who conscientionally give hours and hours to accomplishing it. ies, so that the memory is like the sands of the shore Nothing makes more than a passing impression to be wired out the next moment. They see the mess wiped out the next mousest. They see an account they desire to memorize like this. It seems in a cloud because the mind is weak, or tired, or sick, or drugged with toxins due to lack of fresh air, exercise or good



Figure 2 shows the measure as it appears to the more

tert mind, but a mind not making any special effort. The notes are seen but they are still obscure in some degree. This is the kind of a person who repeats over degree. This is the kind of a person who repeats over and over the a parrot, "I can not memorize," I can not memorize," but who could easily memorize if the mird are intensified. It is as easy to intensify the attention are it is to turn up the light in a dimly illuminated room



FIG. II. How the unalert or "scatter-brained" student re-

Figure 3 shows how the measure appears to the average student trying to memorize. The notes are all there and they are seen, but they do not stand out in bold refief as they do in Figure 4.



FIG. III. How the measure appears to the average indifferent atodrat.

It is only a step from 3 to 4 and a very easy st The practical teacher with younger pupils can make this sten by very simple means. Some times a sharp clap of the hands will stimulate the average intelligent child. Some times an interesting story. In any event the mind must see and hear the measure with outlines strong, clean, sharp and clear,



FIG. IV. How the measure appears to the eager, healthy, a

Analysis and Memory There seems to be little doubt that the analytical mind

is one which has little difficulty in developing a good memory. When one meets an otter stranger in the sterest one receives a nearral impression of his approx-One does not perhans note any one feature or ance. One toes not permaps note any one return or characteristic or coloration, unless these he particularly smarked or existential. Actors and arrists assumed poenliar characteristics and dress in the olden day so that they would be remembered. If the reader will recollect how difficult it is for one to remember names and faces at a public reception be will realize how difficult it is to retain images in the memory without some

However, if the professional politician or the clerk of a great hotel meets you in a growd he has so trained his mind to analyze your outward characteristics and your manners that he may surprise you some years later by calling you by name, although he has not seen you in the interim. It is his business to remember, and he does not see you as a conglomerate whole but as a erous of features and habits, which group he analyzes stores away in his memory. How would such an individual with a corresponding

training in music grasp the following four measures of a piano arrangement of Dvořák's "Humoreske." H would make such a entegory as this;

- Signature: 1 #: Key of G.
- Tempo: Poco lento e grazioso.
- Leaniero-lightly. Melody: Begins on tonic or first of scale.
- Harmony: First measure tonic; second, subdomi-
- nant; third, tonic; fourth, dominant.

 Melodic Ontline: The melody seems to surround the main harmonies of each measure.
- Touck: The left hand is placed staccato; the right hand, lightly with all rests observed. Expression: There is a crescendo in the first meas-
- use but a decreace who at the third and the fourth Pedaling: The pedal in the first three measures
- is employed on the first beat but released on the third hea Phrasing: How the slurs group logically connected
- 12. Finarring: See that the right fingers are used.



60

Here are ten distinct features to help you remember They are not unlike meeting a stranger and noting that the individual has: (1) Mouse-brown hair; (2) Leadthe individual has: (1) Moure-brown hair; (2) Lead-grey eyer; (3) A pug-shaped nose; (4) Large nostrils; (5) A firm jaw; (6) A stiff mustache; (7) Well-shaped ears; (8) A broad forebead; (9) A well-set neck; (10) Large shoulders, and, finally, that the individual's name is Peter C. Plummer.

In other words, you would be doing in music just what the hotel clerk would be doing with his eustomers to fix their names in his memory.

Finally we come to the matter of testing. Here the writer has nothing new to offer. reduced to a scientific basis. You will need a kind of musical cash register to keep count. That is, if you can play a passage eight to one hundred times from memory without a blunder you have reason to be cer-tain that you know the work. The kind of counter used is inconsequential. Peas, beans, checkers, marks on

paper, anything will do. Preparing a piece for performance at a concert is quite different from preparing it for a mere home repetition. Before an audience the nervous strain is such that one must be doubly sure. For this purpose the writer instructed his pupils to practice the piece to be ized in this way until an unbroken succession of CORRECT performances could be assured. The principle involved is that of a lapse of time between each performance. For instance, the writer found that it was often possible for a pupil to play a composition through Yet the same pupil flawlessly ten times in succession. could not play the work well the first time it was remested after a lanse of time. Therefore this plan was

followed with certain pieces, with excellent results: Piece to be memorized, five minutes. Other work, five minutes.

Piece to be memorized, five minutes. Other work, five minutes. Piece to be memorized, five minutes.

Other work, five minutes. It should be remembered that a succession of correct

performances was the aim. If there was one blunder the student started to count all over again. If the pupil was able to play the piece, let us say, six times in succession, alternating with other musical work periods five minutes in length, he then proceeded to extend the alternating work periods to ten minutes, then to fifteen minutes. Then he would strive to play the piece four times a day right every time; this would then be ex-tended to four days in succession right every time.

The principle involved was that the student was working for a record and that every time the piano was approached he realized that there could be no time or portunity for wishy-washy thinking, carelessness or opportunity for wind-wanty timining, careering the indifference. Possibly this course searce to getting the pupil in the proper frame of mind for a real publi-ancearance than activing else. During some ten years of pupils' recitals, there was not one instance of a pupil who had followed this method with any degree of scientioners who ever made a blunder in public.

Systematic Tests

Memorizing is recording and testing alternately and systematically. It depends:

1. Upon accurate impressions. 2. Upon accurate reproductions.

The more you habituate yourself to higher standards of accuracy in each process, the quicker you will learn to memorize. Moreover, the tests should be of thece kinds, as well as a combination of three kinds. Let us

The Ear Test

The ear test is one of the most difficult of all memorizing tests, and, paradoxically, one of the easiest. It has been found that children can retain with fair accuracy a surprising number of "rote" songs learned catirely by ear, although the same children may know On the other hand, there are thousands of students who learn to play and memorize so that they can remem-

ber the printed page, or even the location of the notes on the keys, but who would have great difficulty in calling to their memories the actual sounds of the master dissociated from the notes as seen by the eye It is a fine plan to test the ear memory at times when

you are perfectly quiet and relaxed, or, let us say, just after you have retired. Supposing you have just memoing the melody as though played upon a cornet; then upon a finte; then upon a smoophone; then upon a volin-and on other instruments. Try the same plan with the accompaniment notes. You will find this a most valuable proceeding.

The Eye Test

Very few people who are able to play a piece from required to do so. Yet if you were required to write a no trouble in doing so. The eve test. Try writing out obstinate measures and then comparing them with the perginals. This may prove a revelation to you; and if

do more and more of this once you are acquainted with

The Touch Test

Can one remember by touch? Most certainly. This kind of muscle and merce memory is really very important in piano playing, although it is decried by those uho are ignorant of its significance. Use every legiciusate means. Decry nothing that is valuable. In itself, touch or muscle memory is to be deployed unless it is combined with ear and eye memory. Touch memory is that which we experience when we are able to play a piece and converse and read at the same time. Every musician knows what this metus. The fragers seem t run on automatically, with the conscious mind in an entirely different place. The writer believes that this phase of memory should be tested now and then. It is one of the most startling illustrations of the working of the subconscious mind. The only way this phase of memory can be tested is by attempting to read a page of a book while playing a passage. The only value in making this test is the confidence that it may give the player that if all other phases of memory should fail, the muscular or touch memory would come to the rescue. This is really worth something. However, as we have said, the muscle or touch memory is perhaps the least and the least commendable phase of

Progress in Memorizing There are various logical steps in memorizing which are important and they are given in the order of their difficulty. That is, the easiest music to memorize starts

with the simple care-fine melody. The steps would proerres thus: 1. Simple melodies.

 Simple melodies with simple accompaniment. 4. Polyphonic music.

The writer is an American, and, like all Americans, proud of it. Part of his education was received in Germany. When he returned from the foreign conserv tory he had had a thorough training in what the Germans called thoroughness. He was "Solide" through and through. He resolved that he would go the Germans one better in that little matter of thoroughness. If the reader thinks that the foregoing means of memorizing are too thorough, too exhaustive, he may have the most dismal of all experiences—breaking down in public. Our who has ever experienced that will so to any trouble to insure himself against it,

Another article from the pen of H'illiam Roberts Tilford will appear in THE Evens for June. It will deal with one of the most practical problems in pianoforte playing and will be told izes this article. The writer is a widely known authority in the musical educational world who desires to conceal his identity under a nom dedesires to concur in an anny must plante. If this article does not answer your ques-tions about memorizing—if you still have diffi-culty, write and tell us what is troubling you and we shall be glad to try to help you. EDITOR'S

A "Train" Scale

By Mrs. D. D. Durand

A view good way to get small children to practice a scale thoroughly, without just going up and down in-differently, is as follows:

Tell them the scale (any key) is a passenger train leaving the station with four people abound. people are the first four notes of the scale played very factor as the train leaves the station. Increase the eneed as the train gets out to the country, and then begun to show down as the next station is coming into sight, until ficulty the train stops. Then another passenger is taken on, which is the next note. Start slowly like a train, as before, and go on with the speed, and then the Mon-inp for the next station. This is done until all the more of the scale are played in as many octaves as removed. destination. Either the same day or the next they may take the train back, again letting off the people at the

They learn more by playing a wale in this way, if only up one day and down the next, than by weeks of thoughthouty playing up med down the keys.

Putting "Pep" Into Piano Practice

DEAR every measure, every time, as though it were the nest important task of the day. Do nothing in per-

functory fashion. Read your music carefully before you play it. See what your goal is. Don't wait until you beaup into a mistake because you have not made a proper mental

picture of the right way of playing. A in to do at least one thing supremely well every day.

A line to do at least one thing supremely well every day.

Mediocre practice malles methodre positists. The
difference between Paderewski at Carnegie Hall, and Paddy O'Brien in the back room of a saloen, most entirely a matter of quality-how well they

have practiced. compel your fingers to follow your thought. Ramaway Compel your tangers to tonow your tanagan. Assessingers are like runaway horses. The power controlling the reins is lost.

time is an important element in practice. Too much Time is an important exement in practice.

It is not merely the question, "Shall 1 stop when my is not merely me question. Since I stop when no functs are sired?" Common sense tells you to do that. How few, however, ask, "Stall I practice when my brain is tired?" Practice with a tired brain is worse than practice with tired fungers.

Introduce variety in your practice by playing the same exercise in many different ways; different tempos. different rhythms, different speeds, different dynamics oncentrate upon a few things. Most practice is

Craimed by the opposite of concentration—dissipation That is, the power of the mind and the will is dissi-F ducation means to lead ahead. The trouble with most students is that they strive to jump ahead. There are

no obstacles in nunsic that can be jumped over, Everything must be taken patiently in turn.

Day particular attention to those details which will make your playing superior to others. "Just good enough" has laid the foundation for many failures. rrest your mind the instant you find it straying to A rrest your mind the instant you had it so appeared other subjects. Most experienced students find that

the mind has to be arrested in this way about every ten seconds. carn for big things. Always let your ideals gleam in front of you like a great light leading you of 10

noble accomplishment. tick everlastingly at your work, laughing at moon-Strike everagement and labor.

Fascinating Facts From Musical History Anam or sa Hate, according to some writers, should be emitted to the credit of being the father of opera-

rather than the Florentine group headed by Bardi, Pet Carcini, De la Hale, about 1280, produced a play with massic, literally a primitive operatia, with the allurus title Le Jen de Robin et Marion. It was not until the beginning of the seventeenth century, however, that the gentlemen of Florence commenced their notable work which laid the foundations of modern opera.

Frederick the Great was such a musical outbusinet that although he rose at down and worked hard until to o'clock, he would then devote himself to musical workand in this manner composed much really excellent music

Queen Elizabeth was greatly annoyed when visitors miraded upon her when she was playing. She used to

say that the played "when solitary, to than melancholy The expression "the doleinl dumps," comes from the

fact that in early English music there was a very mount ful sort of composition known as a "dump," Morart's car was so acute that it is said that he could

distinguish, not merely quarter-tones, but the variation

"STRAISLELY, the singler prefers her recitals to her operanc apparament. They give her more pleasure, and an opportunity to pick from a wider selection of music Aud always feel that the gray heads in the audience are my best reward." - Imelita Galli-Curel.

Terrs were for him (Chopin) but two musical godsone was Mozari, the other Bach; and he loved the former became, in Last's words, 'Morart pondescended must sarely than any other composer to cross the steps which separate reflocutent from valgarity." "Cyril Scott.

New Ways of Studying Runs

By LAURA REMICK COPP

Oxe of the well-known carmarks of virtuosity, that of brillian running gas-ange, is often wondered at and sometimes despatred of by good anaxeurs aspiring to be artists, but in reality it is more easily attained than is suspected and does not require nearly the taleast that

antiportension recosioned and the first program of the first proserved appeal, which give them as advantage namely; he the kiel of virtuosity mentioned can be acquired to an antiportension of the second of the control of the antiportension of the second of the control of the antiportension of the second of relaxation, in taken for antiportension of the second of the second of the second particular second of the second of the second of the subject at all. However, so one can accessibly cury on the size accelerate and the second of the second subject at all. However, so one can accessibly cury on the size accelerate and the second of the second subject at all. However, so one can accessibly cury on the size accessible to we shall take to recently all so, let him set to work mode the gaulance of summon substituted and engaged to see that the property does, the second of the second of the second of the First Mahesie Bree's or FeT. Perturber's volumes on the Leuteritary protection of technical second of the letterity protection of the second of the second of the letterity protection of the second of the second of the letterity protection of the second of the second of the letterity protection of the second of the se

Any intricate place should be studied analytically and constructively, so that no detail can fall to be noted or except attention. A throught knowledge of the noise into will add to one's certainty of turnh and charly of quickly than the usual procedure without &-depending one ye to read, ear to retain the sound, and fingers to produce it. If the brain is celled upon to assix, and the difference in the result is much the excellence of the difference in the result is much the excellence.

Rough Places Made Plain

In Courdar by MacDowell there are some runs that fairly schuldate when a sureness of the text accompanies their execution. Measure 57 and the ensuing emlody the first, which when looked at closely is found to



Isn't it much better to have this bit of information as an aid rather than to depend, without it, on the eye to read accurately and the car to correct any false notes physic? After the key is determined, all those aggressive accidentals do not look so formidable and are just so minus. Youth phose mode policy.

official discussion in the first product of the control of the con

However, these sadden changes are meding to what the moderns do to the old, arcepted and stereotyped musical fabric, when they combine so many less at once that our human ore is no guide for tomality and our addity to analyze secording to adjustance is those agally feated. So jaccept these innocent ones as very modest and unassuming.

To disort any wak-she person, several shails used to notice. In what she per show is being it, is gradual to notice, the shall show the shail is gradual to the shall be shown in the shall be sha

To make execution easy for the people good enough to play their music, composers should undoubtedly write only sumple scales, beginning on the first degree and progressing in a straightforward, conservative fashion to the top and not too far either; for, goodness knows, these perfectly legitimate ones are sufficiently hard to play in a style clear enough, with a smooth, cantable tone and the necessary speed. However, suce they persist in any hapharurd, intracate fashion and delight in aimless wanderings, starting anywhere in any scale in any key at any time, pursuing their way evenly for a distance, then recklessly tumbling down over whole entaracts of broken intervals, chromatic plunges, trills, mayliap, turns, and what not, picking themselves up, trying to regain the former altitude and not doing it step by step, but in baste jumping a whole octave or more sometimes; if they persent in this inconsiderate and confusing manner and call it inspirational, what is left for us poor mortals but to follow, and not stranblingly, on?

Amazing Audiences

It is the only chance to get even with the computer, and perhaps—seeze to his when—for patting it to two card of trouble to badge his famitable finger. Loss safely and securely in our leach and to be allow more. Then nover. But he and our work more than the condition of the con

ist and spor hum on to give or in solve to the case who has not mental grasp and goise. He need there is not mental grasp and goise the continuity of the keep his artitle labance before the on-coming titles of enthusiastic expression from his delighted bearers and must hreat these great emotional waves, that so osally mean more success or rain, with intellectual equilibrium and aphorbus bufferiat to maintain the affinity already

But to the runs, the second,



to magery, regime, see, exceeding the contract state of most actual and confines in pergret an extern if more covers and the passage nilberes to the key. One half-step Extervense; two more scale ettps, E, g;; then one whole and a half-step lookward are taken, 18, e5; from whenever the scale goes to D; g, stepper than the scale goes to D; g, stepper than the scale goes to D; g, stepper than the scale goes to D; stepper than the scale goes and end in a contract scale to D; stepper than the scale goes the scale goes to D; stepper than the scale goes the scale goes the scale goes the scale goes to D; stepper than the scale goes the



The E minor passage is in formation like the E major, only it is musor as to signature, also in the second measure it has C sharp and C matural, both the raised and the normal sixth of the scale.

Intermental Scheranido by Leschetisky is interesting material, as all sorts of miscellaneous series of tones are present. About half way through a long one is in militare.



Beginning on A natural, an eight-note chromatic stude downward leads to D flat and a series of figuration work crossing of four notes, the starting one, D flat, a tour D, F flat, the sarting one again, D flat, and a tour below, C. This same formation is repeated in six genus, but closer analysis is necessary as full and whele ground but closer analysis is necessary as full and when the D flat, E flat, D flat, and bull down, C, the second a ball op and block and bull down, C, the second a ball op and block and bull down, unrely derromatic, the



LAURA REMICK COPP

third, fourth, and fifth bring the same, but the sixth has all whole steps. Each group is begun a half step below the closing note of the last one.

With a sixteenin rest intervening a long flight is begun quoral after a skip of a third downwarf as a beguning, ha spite of the unmerous accidentals and signature of fee flant, the key is F mijor at fliet, but by various stagar reaches the spite of the spite of the spite of the stagar reaches the spite of the spite of the spite of the stagar reaches the spite of the spite of the spite of the stagar reaches the spite of the spite of the spite of the stage of the spite of the spite of the spite of the stage of the spite of the and how, a dismits spite of that make D natural spite of the spite of th

The entire piece is excellent for technical analysis; and when dissected in this way the apparent difficulties roll away as fog and unit from a lowly hudstenp, leaving all clear, beautiful and revealing such rare enchantment that we gaze in weather not knowing anything so delightful was there.

Elusive Loveliness

Only the longer and more complicated measures have been used as illustrations. Many renders will receil how exquisitely Puderewski plays the C sharp minor Walte of Chapin; but have so, on wha play it, realized the constructive selection which underbee the distinuated scale at the very cisd, that run of elusive loveliness and vanshing clarms, as he plays at?

got compressed interest in

Becaming on A, the sixth degree of C sharp nince, a run of morty hose netwests is under Lin to a strictly deal-toxically. On, no, there are various chromatic steps in warry steps of Expection 2 n. Surp. D with all two districted in the first netwer; but both sharp and mattered occur in the second. Likewise there are both G instance our in the second. Likewise there are both G instance in the first netwer; but both sharp and mattered occur in the second in the second as a second of the contract of the state of C sharp minor, but the state of t

Chopin's compositions are full of what is called figure work or a series of notes composed of varying intervals and soncessive steps, which have different leeps as a starting-point, but follow in a structural way practically the same.



In his Fantasic Imprompts, in the thirtieth measure beginning on E and going down a half step, up a half sten, down a half or in other words two trill-beats, down another half step, up a half step, up one-and-a-half steps and again up one-and-a-half steps is a figure occ half a measure. Repetitions of this occur on F sharp, C share and A in surceeding measures with but slight variations at the end, as a skip of two-mid-a-half stress is found in place of one-and-a-half in one figure and next to the last interval is out-and-a-half stens in one place two-and-a-half in another and two steps in yet

In measures twenty-nine and thirty-two on D sharp and G sharp, the same figure is found but with more difference in intervals, commencing with a whole step down instead of half, then following on the same, but cuding with two steps up. Nearly all work of this sort will, have these slight differences in occasional intervals.

but the melody is practically the same. Knowing the text, as important as it is, will not however, suffice; so the next step is properly to practice what information has been aquired. Watch how each passage looks on the keyboard and learn its naturn. Go over it again and again with greatest care and extreme slowness, thinking each note and interval, remembering the key and all that has been learned in regard to it. play it mentally, seeing the pattern weave itself about in and out among the keys and just "looking" it and real-

Anticipate Each Note

Most students err by not practicing slowly enough, so that the brain can anticipate each note, think it before striking. This doen realization makes for accuracy, a richer tone and clarity. After a sufficient pre-liminary amount of such study has been gone through, it is time to begin to acquire speed. The solicitude and gradualness with which this is done decides how sue grammers wan writen too so to the occupant of the constrainty turn out. Think and watch the pattern, add speed a grain at a time; and, if each step is taken little by little onward, the combination will prove effective. Accuracy

must be maintained, and it can be if tempois kept within the limit of concentration, Play consciously and make the brain anticinate each note. One must have alert mentality in order to do this; and, if not born with it, he can acquire it. Do not force the mind action: let it take its time: at keen it awake and maying. After a few repetitions it can work more quickly

Using the metronome is a wonderful few understand how speed can be correctly obtained; but with this little mechanical instrument gauging any increase to a hair's breadth, one is greatly helped in places of difficulty. This kind of practice saves much time, may be called intensive, and does not admit of mistakes.

Watch the Pottern

Be able to analyze a florid passage thoroughly, learn the text, watch the pattern on the keyboard, make the brain anticipate each note, think what one is needed before it is played, work up the speed so gradually that the brain cannot fail to follow; do this each and every time, and then if your museles are relaxed and in proper condition to respond to the demands you cannot fail to have a high degree of what is commonly called technic. Let the ear, too, assist by listening for quality of tone, smoothness, flexibility and other good qualfail because they regard rapid playing as pending only on the eye and finger, and do not fully estimate how much the brain lus to do with the performance

A study of the position of hand, arm and fingers, in difficult and awkward nassages, is a great aid to expert manipulation of the piano. To insure clarity of touc, the ideal place for the fingers to contact with the ivery is in the middle of the wide part where the balanceweight is; but this is possible only when no black keys are involved and, fortunately or unfortunately, not exercibing is in the key of C.

Keep within the limits of good taste, of course; but do not hesitate, thus tempered, to assume any attitude that will give case and accuracy, whether it interferes with what has been taught as the proper one or not. It with what has been taught as the proper one or not. It is told of Reetheren that when he studied commosition with Haven he desired to know all of the rules "so that he could break them." And so, as most good ones are supposed to be violated at times, there is a main way tangkt to hold one's playing equipment, fingers, hands and arms; but the pupil is not expected to adhere to it always. In the majority of instances he can do so; but in exceptional places each must be studied individually. Sometimes the band is laid diagonally across the keys. as, for example, to help the fifth finger strike perhaps as, for example, to near the artist major strate permission B flot and many times in much black work fasters are used perfectly flat.

The Best Editions

Often it is necessary to strike not in the middle of white ones but way up among them so as to have ready secess to the blacks. Try using the fifth fanger extended on B flat, supposing a passage to end there; and see it it does not make for correctness. All intervals should be studied and just the right angle determined to man-age them properly. It is a great help to know whether age them properly. It is a great hop to state the they are major, minor, augmented or diminished; but if one is not acquainted with these specific names, the owneral ones. 2nd. 3rd. 4th. 5th, 6th, 7th and 8th will The trick in executing passages brilliantly is to be over the notes, no matter how awkward the distance or hard to snan; and it can be done by careful calculation hard to span; and it can be done by carcini calculation. Prepare as many abrad as possible; that is, get the land into shape to cover them and hold it there, we've each one as perded and taking new positions as fast as

Fingering is naturally one of the most important foun dational steps. One should be adept enough to study it out to suit his own hand; but until this stage is reached it is better to get the best editions and follow them imoficitly so that the underlying principles are assimilated. After careful thought select one way and stick to it as nothing is more fatal than to have several and one know at the crucial moment which to use. fingering is almost an exhaustless one; and Leschetizky was past master of its resources, changing the same passage infinitely to fit different sizes and shapes of hands. Each pupil was made an individual case, treated accordingly and the best way for him selected. But not many are so gifted or have access to such rare knowl-

A thorough acquaintance with runs from these many angles will reveal much so that intricacies, which have seemed innossible will untangle; and, after one has become accustomed to view them in this light, many other

methods of procedure for special and definite results The Child's First Lesson

will suggest themselver

By Harry A. Tidd

THE old maxim, "First impressions are most lasting," is especially applicable to a child's first lesson at the

My habit has been to endeavor to establish at once with the child a relation which commands confidence and climinates fear and restraint, also to impress him with the thought that the study of music is to be one of the pleasantest things he has done Fle is given to understand that he is going to produce

music, as that is the thing he is interested in; but first he must know the letters on the keyboard. It is explained that the keyboard is divided into three groups: the white keys, the two black keys, and the three black keys. The location of middle C is pointed out and its importance as a starting point is fixed in-his mind. He is then asked to strike all of the C's, noting that they all blend and have the same sound except that some are higher and some lower (his first car training). He then repeats his alphabet incluserds from middle C to A. visualizing its position in the group of three black keys. and strikes all the A's on the piano, noticing the similarity of tone. This is carried through the octave. He is surprised and delighted to find that he has learned all the keys on the pizno.

The proper fauger positions are shown him and their sportance emphasized. A simple exercise on five keys from C to G is played, concentrating on the proper use of the fingers. If he has learned in school to read the notes on the staff, he may play from a duet book. One by Low is excellent, and the first duet is identical with the imper exercise previously given and all he has to do is to watch his fingers and count four to each note while the lower part is being played with him. When he has done this he is happy and proud because he has

This will do for the first lesson, and be leaves with a light heart, auxious for his lesson day to come again when he will learn new things and play another dect-The child has been interested because he has had muzic at his first lesson, and technic has taken its place as a means to

Questionettes By Eutoka Hellier Nickelsen Can you explain the difference between: A period and a phrase A mordent and a pralitriller? A forebeat and an afterbeat? Measure accont and melodic accent? Staccate and pizzicate 8va and Col 8? 8. The conventional and intentional slur?

. The classical trill and the modern

 The superior appoggiatura and the in-ferior appoggiatura? 10. Playing with expression and playing with interpretation?

"THE spirit of anything which a man makes, or does, is his nature expressed in those things, and the fineness or poorne of his work and action depends upon the way in which he feels or thinks." -Leigh Henry

"I nearly in the Open Door of oppotunity in this country for all alike. want the best in art. I do not approve of entire programs of American music. best way for it to be judged and to find itself is its inclusion in programs of standard and modern works of an international character."-ALBERT SPAULBING.



Learning How to Finger

By SIDNEY VANTYN

How to Avoid Brain Waste and Time Waste by Knowing Just Which Digits to Employ

The following article is from the per of a neted Brigan touther, for Runy years Professor at the Reyal Strictle (Marke at Liese and also at the 8 thois Markers in Bransh-rae wifer, has done receiving in dispuried work. We ful-rate the strictle of the strictle with the ful-phing of the strictle of the strictle with the ful-phing of the strictle of the strictle with the full-plane of the strictle of the strictle of the strictle of the K.C., 143, 17.

WHETHER a composition present any difficulty of execution from a technical point of view or not, a good fingering is essential. This should be definitely fixed at the start and thenceforth should be always adopted. Neither should it be changed except under very exceptional circumstanees

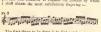
A continual changing of the fingering can but be prejudicial to a good interpretation. For this reason, the act of playing a series of notes belongs to the category of voluntary movements brought about by the action of our will-power ordering a series of welldefined movements of certain muscles. The education of our will-power in this direction is a most important matter. This education can only be carried out by the reiteration of the same series of movements. By playing a certain series of notes over and over again, always employing the same fingering, the brain will automatically group notes and fingers, and the mental effort will practically be reduced to a minimum as regards this part of the execution. And whilst one lobe of the brain is subconsciously occupied in directing the group of muscles with regard to the production of sound or series of sounds pure and simple, the rest of the brain is at leisure to devote itself to the manner of producing them.

Concentrating the Brain

Not so if one is in the habit of constantly, or even occasionally, changing the finger. In this case the efforts of the cutire brain must be concentrated on directing the series of muscles which will produce the sounds; nothing can be done subconsciously, everything must be done with the fullest attention. There is, therefore, in this instance, no possibility of giving undivided attention to the necessary tone-coloring or expression. It will be early understood that if we add to this effort still another one, i. c., the care of artistic effect, the work to be performed by the brain is too great to be done with adequate efficiency, and a perfect interpretation can neither be expected nor hoped for. Let me give a simile: It is often quite easy to find

one's way from one place to the other or from one town to the other, though we go by six or seven different routes on as many occasions. But it is quite a different thing to know the way; this can only be effected by going the same way continually. In like manner, the employment of various fingerings will prevent our becoming quite efficient and will lend to a very serious

When writing a fingering the position of the hand should be the easiest possible, by which is meant the most natural. Therefore care will be taken to discover the most convenient grouping of the notes; and if this be done properly, certain groups of notes will almost omatically be coupled with certain groups of fingers Let me take as an example of my meaning the following passage, and endeavor to explain the process by which



The first thing to be done is to find out how to group the notes so that there may be a minimum of movement of the hand. Then, again, we must choose between extension or contraction of the hand. The latter is the better of the two in this particular instance, as it will facilitate the playing of the passage. The following fingering would be quite incorrect, in spite of the fact that the band retains the same position



We find, here, a clumsy extension of the hand between the fourth and fifth fingers, whilst, on the other hand the contraction between the thumb and index at the beginning is equally annoying. Evidently I do not wish to infer that the extension between the fourth and fifth fingers, or the contraction between thumb and index should be generally avoided. For the moment I am only discussing the above passage,

But we can see at a glauce that it is quite possible to play the first eight notes of this passage without displacing the hand. It is evident that the e may be considered as the lowest note of the group, not the by the highest note is, of correct or are group, not the by,
the highest note is, of correct, or. We now place the omiside fingers, i and 5, on c and a, and find that 2, 3, and 4
in morally on d², c-f, g. This shows us that the
accord finger (index) will be taken on d². Either 3 or 4 would do for fi: but as we have also the c to play, this must necessarily take the third and f5 the fourth fingers. The second half of the group would therefore be fingered

Ex.3

The first four notes, c, b, c, f, will then offer very little difficulty; the natural fingering will then be 1, 2, 1, 4, giving us a result for the group as in 3b, The next group will consist of the following six notes, the fingering of which is too obvious to require discussing-3e

We then have a slight displacement of the hand, bringing the thumb over c and the little finger over a. The immense advantage of playing on the white keys close up to the black keys will at once become apparent. We are able to place the thumb equally well on the black and white keys, and there will be neither doubt nor difficulty about the fingering for the following eleven potes of 4a

Br. A We can see quite easily that the remaining seven notes

form two groups. It is equally apparent that the first three of the seven are to be grouped as in 4b, Only the last four notes remain, giving us the choice between the two fingerings of 4c, The choice of fingering most necessarily be ruled by the continuation of the passage. If the following notes

Ex. 5 the fingering would have to be like 5b. But in the event

of some such passage as at 5c, where the next note is placed by the thumb, the fingering would be as at 5d. The fingering and grouping for the entire passage would

production with

Let us consider one more example, taken from the "Alla Mazurca" of Lucia Contint, p. 4.

64 Company of the same

The same process will be applied as in the preceding In this case we must not forget to include a law of in this case we must not respect to increase a saw or resilieries in our consideration of the fingering, manely, the question of accountation. We are hardly concerned about the first wore, 15, which is a long note, and being As we must necessarily have a change of notified of the hand, it is logical to place the thumb on the ca thus ensuring an accent almost automatically. The notes of So will then find their respective fingering quite easily.

ELS A

It now remains to find the fingering for the first measure. This could be played quite well as at 8b; but if we place the thumb instead of the index on the b, as at 8c, we shall have the middle finger on the d, and it is easier to pass the thumb under the middle than under the ring finger. We therefore obtain the following result:

ANT THE PARTY OF T

I have given some rules about fagering in general, but there can be no question of laying down rules which will meet all eventualities. The number of possible combinations of notes is so vast that no human mind could grasp the meaning of the result if worked out mathe matically; therefore we consider this number as limitless. All that can be done in this matter is to show the pupil how to arrive at the desired result, and resson, logic, labor, and patience will guide and help him to resolve difficult questions of fingering, But even if it were possible to lay down a sufficient

number of rules to cover all eventualities, the pupil would still he compelled to exercise his powers of reasoning, because of his personal aptitudes and the peculiarities of

Finger Defects

Every one of our fingers has qualities and defects pecaliar to itself. These various qualities should be exploited scientifically. (I am almost tempted to speak of the personality of each finger.) Whilst taking count of the innate qualities of each finger in particular, equality of tone produced should, nevertheless, not be lost sight of. A conscientious student will consequently look after the general development of the band whilst still cultivating the natural tendency of each finger in particular, However paradoxical this may seem, it is a fact that must not be lost sight of. We wrestle with Nature from the very beginning of our studies, in order to develop uniformity of touch; and the entire technical training of our fingers has that trend, in spite of the fact that some are heavy; others are clumsy; others, again, are puile In short we seem to wish to sacrifice characteristics to

Chopin's Fingering

Chopin perhaps more than any other master mind in Chopin perhaps more than any other master mind in the world of musical creation, realized the vast possibili-ties of utiliting the characteristics of the fingers. We mate this in this Nactumer expectably, but also in many of his other compositions. To any one opening the pages of the Noctumer for the first time the fingering appears decidedly odd. We often meet with passages where the fourth finger passes over the fifth or the fifth passes under the fourth. All such fingering should be respected. as the Polish master wished it so and not otherwise.

Little Eyes See Everything By Hope C. Waters

THE teacher's appearance has a great deal to do with the pupil's interest during the lesson hour. Not any one cares to look at a sour-faced, drab personage for thirty or forty-five minutes. Smiles go a long way and really do not cost anything. Kindness, too, will help to keep the tiny tots interested in the lines and spaces, When tenching, speak distinctly and clearly, not load and shrill. As to dress, do not wear the same outfit week in and week out, as the children grow tired of it. They will appreciate swing you in a bright-colored, So it is with shors. Have them freshly polished and

not run down at the beel, as one's alloes either make or mar one's appearance Do not fail to keep your hands in good condition, as

the children observe such things and pattern after their

Page 324

Do You Know

THAY Louis Moreau Gottschalk and William Mason (both born in 1829) were our first American planists of

That the "Peace Jubilee" of 1869, organized by Patrick S. Gilmore, was our first great American Musical Festivat2

That the first choral society in America, of which we have authentic records, was the St. Coccilia Society of Charleston, South Carolina, organized in 1762? However, a letter from the president of the Stoughton Musical Society (Massachusetts) mentions his connection with the organization "ever since and during 1762." The St. Coecilia Society went out of existence about the middle of the ninetecuth century, while the Stoughton

Musical Society is still active. That Thalberg, in 1857, was the first European planist f the first rank to visit America?

That the Organ of Boston Music Hall, dedicated November 2, 1863, was the first organ of concert pro-That Music in the Public Schools originated in Bos-ton, in 1869, when Lowell Mason introduced it gratu-

itously, as an experiment? That the first book (aside from an almanae) published

in America was the Boy Psolm Book, issued in 1640, at Cambridge, Massachusetts?
That the first American public musical entertainment was "A Concert of Music on Sundry Instruments," at

Boston, in 1731? That the first published secular music by an American born composer, was Seven Songs for the Harpsichord or Forte Piano, printed November 29, 1788?

Do Not Anticipate

By Jean McMichael

MANY music students possess vivid imaginations. When allowed to develop in the wrong direction, these become

menaces to their future. Take the nervous students, who form the habit of picturing to themselves the many mishaps that might occur at a recital where they are to perform. For weeks little tragedies that are purely mental, materialise and become so real that by the time for appearance they find themselves nervous wreeks over catastrophes that will never be. If, at an early stage, the young student who is inclined to anticipate trouble can be clearly made to understand that she is icopardizing her chances of success, sapping her mind and body of the energy that is absolutely necessary for a public performer, she will then find her future as a successful virtuoso free to develop. If, on the other hand, she allows this trait to grow, she will find herself with a handicap that the passing years will be mable to rectify.

Ten Times

By Mory R. Holeman ONCE upon a time there was a little girl who never,

never, would learn her music lesson. She did not practice at all, and forgot from one lesson to the next what it was all about She was a terror to the teacher, and a constant worry to her busy mother. The family decided that she had no talent whatsoever for music and that the teacher must be informed that lessons would be discontinued. Life was too short, and money too scurce to be spent for nothing.

But, one day something great happened. The little girl played her lesson through and knew it perfectly Then, turning to the surprised tenelter, she remarked: a seen, turning no use surprised costifer, she resustred in "Pather enjoys my must so much that he makes me play my pieces over TEN TIMES to him every ev-uing. Then after I'go to sloop he writes a little not-and slips it under my pillour so than when I awake the agest morning I may know just what he thinks of my playing. It's great fim?"

The appetite for music is progressive; and the only may to faster the musical sense is to lead the listenes by easy stuges towards the leaning and sublimities of

- Herman Dangwert

Scientific Reviewing

By Harold Mynning

Time pupil often is told to drop a piece, after practicing it for a certain length of time, with the idea of further study* later. This is all very good advice, but it does not go far enough. There is, indeed, as much to the art of reviewing as there is to the art of practicing; although to be sure reviewing is only a part,

a very important part of practicing. Was it not that well-known musician, Henry Holden Huss, who once advised students to let a piece rest and then go back to it after several months elapsed

But this should be done only after the piece has reached a certain stage of perfection. The student, who will cudeavor to learn the art of reviewing from a practical and artistic angle, will find that his playing will improve at least a hundred near cent. The following ideas have been found very useful

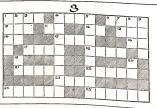
when reviewing. Suppose one is studying a piece four pages long. Suppose one is studying a piece cour pages long. This week study the first page; next week study the second page and so on. In a month the entire piece has been studied. Now the piece should be dropped entirely. Go back to it after two weeks have classed and

this time work on it for two weeks. Drop it for a month, then go back to it once more, working on it this time for but a week. In this latter stage is when you should drop the piece for three or four months or possibly longer. You will find this system of reviewing will bring splendid results for it is all worked out ou a scientific basis, and of course plane playing is partly art and partly science.

The pupil will note that as the piece progresses toward perfection, the intervals between each review are longer. There is a very good reason for this, It is simply that when we first learn anything, the thing is entirely new, our interest is aroused to a high pitch and we absorb a great deal. As we learn more and more our interest wanes and in order to keep the mind in a receptive state, without which no progress can be made, we must let longer periods chepse between each review Some pupils never could entirely master a piece until they followed the ideas outlined in this beief article, and if others will give them a trial, great and lasting results will be forthcoming.

Etude Cross-Word Puzzle 3

By Beatrice Purrington



Tue Evens is presenting a series of cross-word page zies dealing almost exclusively with musscal terms. No rices are offered. The answer to No. 3 will be pullished next month

Acnosi I. The lowest part in music.

6. A character which determines the position of the notes of the staff.

10. The branch of education to which music belongs, 11. Note of the scale, 12. A pronour

13. Note of the scale 14. Con expressione (abbr.).

15. An organization 16. Note of the scale A piece for two people.

18. A part in an opera A composer and violanist (German).

23. Tidy.

24. An interval including eight degrees of the stuff,

1. A composer from in 1685. 2. Part of the verb "to be! 3. Saint (abler)

4 A mucht some 5 The words of a musical play or opera. Spoln's matini-

S. Eolian (abbr.)

9. A character used in musical notation to lower pitch. 20. The first of two Italian words meaning "at Liberty.

The Following is the Solution of the Puzzle Published Last Month SOLUTION



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What Are Really the World's Greatest Masterpieces of Music?

By J. II. MARTIN

Johns the sea Tim. Fir in content of a separation may be a few points and the work of the work of the work of the points of the

It is a cause for some weather that, of twenty-six such eminent authorities contributing opinions to this symposium, comparatively few should realize the fulfility of the massion to the extent of nos attempting to answer ii. The majority have made some effort at narrowing the greatest manical compositions down to ten.

The question of what constitutes greatness in a musical composition is really capable of so many extraordinary varieties of opinion that some of the "court of musicians" can hardly be blamed for throwing up their hands in despair. It is noteworthy that many lists include works of some magnitude, such as symptomes and music-dramas, far more often than those for solo instruments or small combinations. Undoubtedly the term "greatest" awakes in one a sense of mass and force rather than a feeling for absolute sesthetic qual In this sense a symphony must always he greater them a plane sounts. The quality of moving the emotions to the superlative degree will always belong more to an orehestral tutti than a string quarret. Considering this, it would have been much better had the question been "What Are the Tru Most Beautiful Masternicoes?" In pure beauty the smallest can compete with the greatest The symphonies of Beethoven are greater than his works for piano; but they are not more beautiful. In a sense, however, the purposes of music are so infinite in their variety that there is hardly a common ground upon which to judge different works, not even that of

Beethoven and Wagner at the Top

It must be taken for pranted that the various opinions of the twenty-six musicians whose siless are given are authoritative. If, instead of twenty-ix, one hundred had contributed the result would have been very much the same. In this respect the main result is only to confirm what would have been the estimate of any intelligent person, asked the same question. Beethoven, Wagner and the others would have reen to the top as they have done here. From a glance at the list of composers, it would appear that the originator of the phrase classing Bach, Beethoven and Brahus together-the three B's-was somewhere near the truth, for, with the exception of Wagner, these three head the group. Insumeh as Wagner's cornellations are in the form of music-dramas, in which the music takes a suborderate position to the idea of the creation of a new art-form, in the realm of absolute music the three B'e have undisputed leadership. Considering the immense literature from which each contributor had to select-from puno crude to Italian opera-the most significant thing is the fact that this should be so, that the masters whose works have stood the test of time should still, in the opinions of such noted authorties occupy the position they have held in common estimation. On the other mans there is a surprising new of modern mask in most of the lists. Perhaps the desire to installant an eminent masterl "respeciability" desire to inflamma an eminent misterial respectationly; (with a few notable (exceptions) accounts for the ab-sence of many thore representative groups. Strains, Debussy, Elgar, Stravinsky, Debus, and, of course, Berlin, are the only moderns who have succeeded in

The valuation of Professor Frederick Cooky, in which be approved with one or two directs have said also, some to be really the only possible republished also, two to be really the only possible republished and one of the real possible really of the really of the real complete must find and three is no possible have of complete must find and three is no possible have of possible and only the real possible really of the real possible and the real position which have even been written be a materiphene, on the reason that the commoner, freshing the argue to ever the consensation of the transfer of the really and also receive some our works accomplished his table, and of the consensation can work accomplished his table, and of the most of the real possible really and the real possible real transfer and the real possible r Browning serving of the course prevents that of \$0.9.4 M. MORELS, of Wood Fam. contributions (Const. service) that said points of the Browning serviced beneath returned to said the Browning of the Service of the Serv

say that this or that is "greater" thun another? Each is the expression of a mood or series of moods, and the fulfill the purpose of their being if they awake in the sensitive listener what after all is the prime object of works of art-the induction of a similar mood or that exaltation of the spirit which is the mission alike of a Keats Ode or a Chepin Ballade. Thus, if it is not possible to common two compositions of the same form, sonatas or mocturnes, the task of selecting from the vast library of music something so vague as the ten greatest works must be very hopeless indeed. So many phases of what may be signified by the word greatest enter into the question. Is it a work that appeals to the greatest number, or one that in itself possesses merits, whether they appeal or not, that stamps it as a musterpiece to the musician? The sensations felt during the rendering of a Bach Fugue are vastly different from those experienced during the performance of a Scherzo of Chopin; yet they are both masterpieces.

The Alf-Compassing Grandeur of Beethoven The predominance of Beethoven is not without mean-

ing. In particularized lines of musical endeavor, he may have been-has been-surpassed. To confine one self to piano works, for tone combinations evoking the namest of beauty, Chopin, to mention one, has reached greater heights. But the all-compassing grandenr which embraces every branch of musical effort belongs to Beethoven alone. Hazlitt has said of Shukespeare that were he half the man he was he might seem greater. This would apply equally well had be been referring to Beethoven, in that his breadth of vision was so prodigious that it is excusable that we should at times seem to give more attention to the more heightly eclored, sharply are perhans easier to comprehend. Nevertheless, it is surprising to notice the total absence, to mention one man, of the name of Rimsley-Korsakoff. His disciple, Stravinsky, has received mention in one or two lists: but the must who was responsible more than any other for the introduction of the modern system of coloring in orchestration is missing. This should be the proper interpretation of the word greatest; not alone those most perfect works of art which the masters could create with ease, but as well those which broke new ground and introduced new methods for those who come niter to follow. Rimsky-Korsakoff should have a place; and any would think that "Scheherezade" or "Sadko" would have found inclusion in at least one list. List also is mentioned but three times. The man who explosted the resources of the modern pianoforte to the utmost, and in addition originated a new musical form, the symplomic sucm, deserves more mention

The selection of Mr. Carponers is remarkable for the malescen of Freng Polit in a growt is which the manmalescen of Freng Polit in a growt with the manmalescent of Freng Politics and the selection of the compression of the control of the cont

shough (Pathologie), Todalkovsky, 2, 19pa (Boronii), 2, 19pa (Boronii), 2, 19pa (Boronii), 2, 11, 19pa (Boronii), 2, 11, 19pa (Boronii), 2, 19pa (

Once a Masterpiece, Always a Masterpiece

A masterpiece at the time it is written is a masterpiece for all time. Ten years is a period of some length in the life of modern music. Modern—that is to say since the beginning of the latter half of the nineteenth century. Recent music is not necessarily an advance on what has gone before. It is nervely different. The equation seems to be very widespread that a continual process of evolution is indispensable to everything in life and art, and that whatever comes later chrono logically must be an advance on its predecessors. Of course, there is always the other side-the degeneratists who hold exactly the opposite view; namely, that every-thing is going to the "demnition bow-wors." Nevertheless, surely contemporary opinion of whatever date will be able to estimate truly the sincerity and carnestness which must permeate the masterpiece, be it orchestrated in the mounter of Mozart or of Stravinsky. There will always be some who will be attracted by the superficial and be more concerned with the manner than the matter; but also there will always be those whose vision out especially to catch the eye. For those whose tastes in composition run very much to the bizarre, there will always be a corresponding number who will agree with the author of "Music and Life," a recent book, wherein he refers to one of the works of a noted modern composer as a 'lugo and elaborate orchestration of a pency's worth of high spirits." Contemporary opinion may be trusted to take care of itself and adjust its viewpoint as conditions after, as it has done from the beginning of time

Markan Galli-Carsi makes one very significant resurts with regard to open. "Gisle the fly on the painting, I am too close to see the picture." This remarkmight be amplified and applied to the whole group of mackings in their relation to mask. They are all really "Go close to see the picture." The transies persuris of any one study necessarily tends to make the outlook more anothers and the superthermore. Consequently, for zenume hierardity of viewpoint, the live of Mr. Carperter seems hierardity of viewpoint.

A Matter of Comparison

Some of the contributors apparently have not given a great deal of thought to the question, but have been content to name tea undoubted musterpieces and let it go at that. This makes the replies of those who have seriously considered the question much more interesting For instance, Mr. Percy Grainner states that the works he has selected he considered "no less as to balance of form and perfection of compositional workmanship. than as to depth of emotion and inspiration," and includes in his list Chopin's B-Flat Minor Sonata. As a votate, it would seem that this work has no "form" It is not cast in the traditional society mould. Undoubtedly it is a tremendous achievement in plano literature, but it counct be the greatest someta. Similarly with opera. If "Tristran and Isolde" is the grentest opera, then "Madame Butterfly" is not an opera at all. So that, after all, the remark of M. Josse, when he says, "The greatness of a musicial composition can be gauge only by a comparison with other compositions of the same kind, as well as by its effect on our soul our heart, and our intelligence," is very man the truth insofar as the last part is concerned. As regards the first part, that a composition can be gauged by a comparison with other compositions of the same kind, that apparently is just what raums be done. Mr. James Huncker, in his book on "Chount, the Man and His Music" loss to say of the two Polomises, Op. 44 and the one in A-flat axijor, Op 53, that the first is vastly more poetic than

What Musicians Think of One Another

By Francesco Berger

same kind, but in their effect on our inscilingence they are as far apart as the poles. It is the same with any other munical composition, of whatever kind, ever written; and so the only possible conclusion one can creat, aside from the fact that the symposium is of continuous that given by Professor Corder and some others: The question, "What are the Ten Greatest Musical Masterprisers" beausoft the answered.

For Developing the Fourth and Fifth

An exercise that helps greatly in strengthening and developing the individual action of the fourth and fifth fingers is simply the old

played with the second, third and fifth and the second, fourth and fifth fangers, without any help from the others.

Cross the thamb under the hand in the manner used in running the scale and, with the tip of the themb resting on the nail of the fourth finger, play the exercise through two or three extraves, with the second, third and fifth, holding the fourth quiet with the thamb. Then change the themb to the third and repeat the exercise with the second, fourth and forth.

By bolding the fugers in this manner with the thumb, the fugers in use receive no bele from the others and soon become much stronger and more independent. At first there may be a slight tendancy in certain mustles to contract and hold themselves rigid, resulting in considerable fatigue; both by watching and relaxing whenever any tightening is felt, the hands will soon become accustanced to the exercise and assume a natural relaxed state.

Violin Varnish

By Otto Meyer

SAVE the Encyclopedia Britannica, apropos violin varnish: "The varnish of the old Italian violins contributed the most important single element of their seperiority in tone to their modern copies." "Save the surface and you save all," carols the Varnish Vendor from the corner paint shop. This is as true concerning violins as

Churles Rends, the fareous English servicits, who was an anchierry on violina, didn not give up the survice for the face Cressons vermits until the very site of the core of the contract vermits until the very site of the core the served. And yet it was no secret in Stradivriar's day cought that each maker maxed and reproved his contract of the contract of the contract of the time of the quickly daying and some conversals the introdution of the quickly daying and some conversals the time of the contract. But with the introdution of the quickly daying and some conversals the interest in the districtive modes, which face rapidly out of the picture and with the end of the labs and the contract of the contract of the contract of the As Herry remarks in case of his locative. "Once it was

Standenge was pool; how the most piles; were proved; how the odd makers sized their color; how the most piles; were proved; how the did makers sized their color; how the was make and how applied; and t-day redock become?

These of us who have been privileged to gate vanish and how seem soo of the few perfect pilents on this most imperfect plants. The mass itself, six happing Starth, however, how the provided provided the provided provided the provided provided provided the provided pr

"Jeanwarment is therefore only possible to us at our work level, and unders we are mentally actuared to a high note the inspiration itself will reach to a high note the inspiration itself will reach to a holy unexame. It is true that a mound of exalation, of carnest spayer or aspiration, may enable us to eatch a glimpse of the higher viole, but under these circumstances it is apit to be cleave and fragmentary. The condition of any permanent indicate the habitually and continuation of the condition of the properties of the the state that attenuence tablest the habitually and continuation."

What the world thinks or less thought of its great ones is not a terr. There is the tumpet of Faunc, and, generally speaking, it has not failed to sound in home of worthy men. Soldon has it dones not to earst that remained persistently deal; sower or later most of us come into our our. In a few soldent cases recognision of merit has been debyed for a time, but if we totally the sold of t

good deal to do with it. Though west som prefer cating their cask while alive to straving for ward of leveal,
still, even positionnous fame is better thun no fame at all.
Sometimes fame in seriginated, or at any rate bean
famed into finne by the high opinion, unreservedly
results and their control of the series of the series of the
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profits another; to Cone pert has activally been forown to
profits another; to Cone pert has activally been forown
of admiring what another had a measure of indext.
Adverse criticism, too, has occasionally rebounded thaform the series of the series of the series of the
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Beethoven and Rossini

some instances of both.

It has been severed that Bethoren through lightly of Rountin and is and to have spoten of him contemporary as a "scene guinter." If this statement is authorise, in mercy power that ear pertain any here small perjodices; and it is quite possible that betteron descriptions of operary may be resident in the technical force of power time, been indeed that in the consumptation of includence of the periodic popularity of the Italian. Anyway, Beethyen made ample sames for his depreciation of Rousini by whole-hearted approval of that other Italian, Carrybai.

Others, not by any susua. Bethovus, have also failed to recognize the genise of Rossist. A certain colleague of mine at a mational results school, pointing to a portrait of Rossist that hang it my stated, once remarked to the contract of the contract of

did not then right, "Well, why don't your".

The early recognition by Schummun of Coppits summarian to the promption of the second of the seco

and greatest compose to the point and the sound and the sound the produced, and one of our most cherished Del Perantes.

Another complete "about, faor" has taken place here in the case of Wagner. Not many years ago, a distinguished British musician, entrusted with the preparation of analytical programs for orrebestral concerts, demarred "to benmirch his pages by analyzing auch and a wagner saw a Wagner sore"!

The high esteem in which Bach is now held throughout the world had its stimulus, we all know, in the interest taken in his sussic by Mendelsholm; and by the propaganda which he initiated, Bach is no longer a sacakd boch, nor an ogre to the young music student, for even our hoys at public schools are proud of being able to play. "At bit of Bank".

Wagner and Mendelssohn

That Wagner diffilled Mendelistoln is scarcely to be wendered at; their styles are as different as were their characters. But, but he leven a man of good tasses, be would not have descended, as he did, to making a public collisions of his perjodice by extentionary decisings gives when, at a content in Leckota, he was called a gives when, at a content in Leckota, he was called a to conduct a warfe by Evindelswher, remarking, as he with such manie.

Mozart has had whole generations of worshippers from dear old Hauptmann in Leipzig to Saint-Saèns in Paris. The former declared to me that at the mere

mention of Mozart's mean, warm tears of vesserious and affection started to his eyes; while the other was and affection started to he eyes; while the other was our account of the component was our account of the component was our account tendency. He great variantly with the after some of these masters of the past values it of fashion of our day to deep. He found much, though the component was the component was the component was a second to the component was the component was

King Edward and Saint-Saens

At a Philharmonic concert in London, at which Soint-Sains had played a Beethoven concerto, I had the boson of discussing the performance with His late Majesty, King Edward, then Prince of Wales. As he was leave ing St. James Hall, he caught sight of Sir Charles Halle and beckoned to him. "Well, Sir Charles," said he, "and what do you think of the pinnist." Halle, a fine musicine, and not generally an ineautions man, must, or this occasion, have forgotten himself, for I stood suffieiently close to hear him whisper the word "atroce" to his Royal questioner. From a pianist's point of view, be was not far wrong, but from a brother artist it was scarcely generous. Saint-Saons's playing was hard, dry, and unsympathetic; he intentionally avoided crescendes and diminuendos, rallentandos and accellerandos, so that his performance lost in interest and lacked grace. If organists will forgive me, I would say that he played the piano like an organist.

Lists was quite in his element when, in his prefaces to editions of Welter, Schubert, Field and others, he indusged in Borid tribute. He was always convictors in his speeches and studiously liberal in his praise.

That income analyses of the mean term in praise.

That income analyses of the mean term in praise, and his practices and his per active famous conductors. He and of us have without being famous conductors. He are the famous conductors. He dish in the famous conductors. He dish in the famous discount of the practices of the famous conductors of

"Mendelssohn and Water"

His admiration of Mendelsoch led him to the shrulmination of this master's mismar, and his crackhis erastor's ELs." When this cit, which he shower as was produced at a "Hirmingham Festival" is not with an experiment of the price of the price of the price certain musicians and the street were not worship certain musicians of it. I price applied specification certain musicians of it. I price applied specification certain musicians of it. I price applied price of Edward Eache and Charles Horgeley be occurred trees, Februard Eache and Charles Horgeley be occurred trees, Februard Eache and Charles Horgeley be occurred trees, Februard Eache and Charles Horgeley be occurred to Februard Eache and Charles Horgeley be occurred to provide the price of the price of the price of the price of many prices. The price of the prices of the price of the and water," while Horgeley the price of the price of the many but missed the Microbia Southern be detected the wave but missed the Microbia Southern be detected the

What Hann Rubber thought of Bruhms be showed in that memerable speech in which he linked him with Bach and Beetlow Rus the three Germeter B's in the musical alphalet. Not the three Germeter B's in the musical alphalet. So the three Rubbers are all the thin catimate, though are not allowed as well as this catimate, though are the deserves. But, "everyone to his taste," as the Southand as "to make the bush as the controlled the study has been allowed to first time, he rejected the tunder heads as "to pulled".

and time, he rejected the tender heads as "too pulps' for a body" and maxifeated the stalke.

Both Schumann and Mendelstoolm were sincere admirers of our Seerndale Bennett and generously discouraged him in every way. I have written about this

in another place, so will content myself here written about use thing that the seed they so liberally scattered has reyielded a more enduring harvest. Musical amateurs have been known to be as jeaking of one ametics as well seen known to be as jeaking

of one another as professionals proverbially are On the was considered the finest amateur tenor of his day, we met a rival tenor.

"Escuse me for a moment," said L "while I say a word or two to my friend Robinson." "What?" exchanned louce, "is it possible that a maof your taste should associate with that carregions doaler Robinson!"

"Certainly," I replied, and went up to him.

His greeting was, "Were you walking with that in flated jackness Jones,"

-The Monthly Musical Record-

The Teachers' Round Table

Conducted by PROF, CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach." "What to Teach." etc., and not technical problems pertaining to Musical Theory History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Materials for Early Grades

I have a popul who have inchiend jossile daymor't Vel's, 1 and 2. Maskyner Midwing also Richardous Vel's, 1 and 2. Maskyner Midwing also Richardous Self a counter of simply to me with also most sur-sely a counter of simply to me with also medical settrary making and even garden size. Note the part suggest to indee pure with the part of the part suggest to indee pure with Mins. F. G. C.

You might try for the first pupil, who, I judge, is in the second grade, the Ecole Primaire, Op. 176, Book 2. by J. B. Duvernoy, and First Velocity Studies by G Horvath. The collection of Pleasant Pastimes for the Foung Player, by H. L. Cramma, will furnish plenty of

For the second pupil a good collection of pieces is the Standard Compositions for the Pioco, Vol. 3, Grade 3, by W. S. B. Mathews, Attractive single pieces are Grieg's Dance of the Elves, Op. 12, No. 4; Durand's Clarconne, Op. 62: and Hinz's Pastorale, Op. 174. For third grade studies, try Melody and Velocity, Op. 872, by A. Sartorio; and Style and Technic, Op. 129, by G. Laza-

As to scale work for pupil No. 1, I suggest that she now study the scales in canon form, with one hand two notes ahead of the other. For instance, have her first play a scale slowly, with the hands an octave spart, as usual; and then let the right hand procede the left, thus:



This scale may then be collarged to 2, 3 and 4 octaves A similar process may be carried out with the left hand preceding the right. Has she had the minor scales? If not, these should be taken up soon. And how about arpeggios? It is well to alternate scale practice with that

According to this system, the sequence of compositions is not essential, although the alphabetical arrangement is as good as any. But collections, or publications of unusual size, may be put in special folders, since it is the number and not the alphabetical position which is first to be considered.

A calinct with narrow pockets or similar device may of course he substituted for the folders. Also, if your plane music runs over the 999 mark, you may continue

with Ia, 2a, &c, and so on.

If any other Round Table members have schemes for cataloging, please send them along,

Exhausting Practice I have been trouble receipt with my brade "blaims out" after a hilf-hours practice, representing out" after a hilf-hours practice, representing when polying at a rapid trough. Recently twent as a two-service varsation, during which time I had no appearing by practice is had it is hardly possible to think that wend cause such a state of affairs. Have you should of any perallic over! L. C. H.

It looks as though yours were a case of tense nerves and muscles. Perform a "daily dozen" relaxation exercises at the beginning of your daily practice. First, let your arms bang loosely from the shoulders. Raise them to a horizontal position and let them fall again,

several times. Next, raise forearms from the elbows and let them fall into your lap. Finally, raise the hands from the wrists and let them fall down, so that they After such exercises, keep your mind on your arms and wrists while playing, and don't allow them to stiffen up. You can be sure that "that tired feeling"

which comes in fast playing indicates rigid muscles Tacknic for Regioners

I will approchase it if you will couldn't as a li-le of diagre movements for herdinare. None methods say "field the lands invery over the loss, and hower it and play a certain layer and the lands in how it had play a certain layer and the layer of play we follow the principle of "parting the discre-tains we follow the principle of "parting the discre-lated in place"—that is, in a curved position shows an only more the layer, the allower they have finished

If find that rubbing the fingers in this way avoids place upon the first and gives a size, clear towe; but more than the second that he could be supported to the property of the second that he can be supported to the second that the subbine subbi to drig on one are water technic? Can a finger Which really is the better technic? Can a finger technic? Can a finger technic in which the fingers scarcely rise from the leys to developed without first having galard strength by raising the fingers high? M. B.

All kinds of absurd "methods" have been swallowed by unthinking teachers, just because they have neglected to ask toly such and such things should be done. If hy should the fingers be continuously held in a strained position as high as possible above the keys? Such a procedure makes it almost impossible to play with a free wrist. Again, soly should the keys be held down as you describe? It is seldom that such a labored attitude is required, at least in elementary music

Let's proceed on the principle that we shall keep the muscles as relaxed as possible, and only actively use them when there is a real musical object to be gained by so doing. Begin by having the child hang the hand down from the wrist. Then place the fingers on the keyboard, with the wrist loose and the fingers some-

Now press a key down quickly with each finger in turn, allowing the key to rise suddenly the instant the sound is produced by relaxing the finger. This is the finger stuccuto. Next, sound each key as before, but retain enough pressure to keep the key down, raising and lowering the wrist several times while doing so, to see if the wrist keeps relaxed. This prepares for the forcer

For a more brilliant touch, introduce the element of orearm rotation. First, clench the fist as though going on the warpath, said place the knuckles on the keys Gb
Ab Bb. Sound these keys by rolling the forearm and hand from side to side, without moving the upper arm. Now place the fingers in playing position again on the keys C to G. Roll the hand suddenly to the left, driving C down with the thumb; then to the right, driving G down with the fifth fuger. Repent these motions until they can be done with case. Next, practice the following exercise, rolling the hand and forearm alternately to left and right, in the direction of each key as it is played Note that the wrist should be held rather high, and that the fuzzers should be carved and rather firm. The notes should be played strictly legate.

Creative to the training of the terminal

This kind of work may then be applied to all sorts of five-finger exercise, to broken chords (especially the diminished seventh) and to scales. Eventually the rotasion is much lessened; but its effect should be constantly present, just the same.

An Addit I upon I have a first-pair popul who is mother of three first and who wants to help thrus with their music work. She says that she wants to play "jour" Ske is in a heavy to learn and dessa" wish to spend her thate on technic. What course shall I pursue? J. L. B. An Adult Pupil

Your problem is one that requires tact; for if you accede blindly to her wishes, she is in danger of playing in a "messy" fashion that will furnish poor amusement

The best way, in such a case, is to give her apparently what she wants, and at the same time to wedge in defuly the things that she ought to have. Wheedle her into spending the first five or ten minutes of her practice period each day on scales and the like, "just to sharpen up the tools." Then give her sugar-coated studies, such as Gwilit's Op. 50 and Burgmeller's Op. 100, that will keep her happy and at the same time administer the proper musical nourishment. There are plenty of easy rhythmical pieces, too, that will satisfy her longing for jazz, without descending to cheap dance music.

Hanon and Bach

Hanon and Bach

1. Do you regard Hanon's Complete Studies as a good volume to use for exercises? Should you that at a beginning and work up each correlector engaging what order should the Preinber and Pagnes of Buch's Well-Traperod Christhead begiven?

In teaching a book of studies, the line of least resistance is to observe the exact order in which they are given in the book, and to teach them note for note in that order. But the more thoughtful teacher will adopt the studies to the pupil, rather than the pupil to the studies, selecting those which are best adapted to the pupil's needs, and passing over those which seem impractical for him. he attempts a study, for instance, which does not "go" after he has labored on it, let him lay it aside for a more profitable task. Also, if a study some way ahead seems to profusione tasks. Also, it a strong some way among seems to fit well with the piece he is working on, assign it at this psychological moment. Used judiciously in this way, the complete Hanon is an excellent collection.

In a similar manner, the order in which Bach's Preludes and Fugues in the Well-Tempered Clavichord are taught should depend largely upon the pupil. Certain of them are, of course, better adapted to pedagogic purposes than others; and these may be arranged in the following

usin others; sho these may be arranged in the tolerowing fairly progressive order: Vol. I, Nos. 5, 2, 1; Vol. II, Nos. 15, 5, 12; Vol. I, Nos. 21, 9, 11, 6, 15, 17, 3, 4, 8. There are others of walter, of course, but the above are those which I have found most useful for my work.

Sustained Chords

Sustained Chords
Will yess kindly explain in detail how chords are
played in the namer's known as "with suprained
stury". I have understood this to mean with the
down arm broth and with the rise of the triespe form arm broth and with the rise of the triespe before the time-ratios of the closed has suprised, that it, in playing wind-node cheetly, should one expen-form and then reliax?

I am not familiar with the nomenclature you mention; best if it means, as you suggest, to press heavily on the keys after the chord is sounded. I certainly do not subscribe to it. Any such pressure, or "key-bedding," as Mr. Matthay aptly calls it, is not only a waste of muscular force, but also tends strongly toward that fatal fault-stiffness of wrists. For when the hammer hits the string, it immediately falls back away from the string, so that no earthly amount of pressure on the key has the slightest effect on the tone. So, in playing chords, or anything clse, for that mat-

ter, let the playing muscles relax the instant the tone is heard. If the note is staccato, this relaxation, like the recent celinse of the sun, should be total; but if the tone is to be sustained, only enough pressure should be retained to keep the key down for the required time. As to playing a chord, we may use either the hand to playing a case the wrist should react slightly up-ward; or the arm touch, in which case the arm-weight from the shoulder is an important factor. But in any case, relax immediately, as much as is possible to give the torre its full time-yealne-

Scale Fingering. Recitals May 1 effort fur rule for inscripting the wayte realise which in my tenshing i have found of great visings in the state of Scale Fingering. Recitals

Thanks for your scheme for fingering, which is sim-

As to the recital matter, why not try a nationalist pro-As to the recital matter, why not try a nationalist pro-grams? Group the pieces according to the unitionality of their composers; as Russian, Scandinavian, German, Austrian, French, English, resterving the Americans of the final number. Before each group is presented, have a few words said by onlier yourself or a pupil about the music of the nation to be illustrated or the composers of the pieces played. If a national flag for each group is unfurled, the effect will be more vivid. As connected with music week, the group at the end will furnish a good opportunity to show that our Ameri-cua composers are worthy of comparison with those of the older civilizations.

MUS. DOC.

Warring his schoolboy recollections in "Music and Letters" (London), Ucell Forsyth thus amusingly describes his mu-sic teacher, one T. J. Hargitter, who was "an organist by training, but professed also harmony, counterpoint, the piano, vi-olin, viola, 'cello, finte, voice, etc.," and also gained a Lambeth "Mus. Doc." for

writing an oratorio, St. Chad. "It is not generally known that the Archbishop of Canterbury still retains, amone his last shred of mediceval authority, the privilege of conferring the musical doctorate upon such as are worthy thereof applied successfully for his degree.

And it was to Conterbury that Hargitter And I confess that when, about the same time I was confirmed by the Archbishop (Benson) it was his awful nower of cou terring supernatural musical efficiency that touched me most deeply.
"As I have said, St. Chad and the 'Mus.

Doe ' came on the serve simultaneously; and this gave rise to much talk. Mysteri-ous tales began to be mottered during creting 'peep.' The severity of the Archbishop's conditions had been such as to test even Harvitter's maryameled contage The word was passed from desk to desk that he had been seen to steal from his house in Malston late at might closely muffled and carrying a bundle of quills, a bottle of ink, and a bale of 34-stave music naner; that he had been questioned by a policeman of the R-division who had found him on Blackheath, footis petition, and that His Grace had in stantly propounded the terrible 'poser' of an extempore oratorio on the subject of St. Chad; that after seven foodless and waterless days in the Lollards Tower, he had emerged therefrom, emaciated but triumphant-and had sought the Archbis op's presence; that the latter, after a single glassee at the work, had embraced him en-thresistically with the words, 'My dear Hargitter, you are an honor to the Sec. and that finally, with one touch of the areheplscopal fairy-godmother's wand, his brauded cost had fallen from him, and in its place had blossomed the lotterfly-robes of the Canterbury dectorate."

"To extemporize freely, the player must

possess, as natural gifts, intellectual acute-ness, fiery elevation, and flow of ideas; the power of improving, arranging, developing and combining the matter invented by him self, as well as that taken from others for

-JOHANN NEPOMUK HUMMEL

WHAT LOS ANGELES THINKS

"THE way this jazz music hangs on there must be something in it. Five fellows who estuad read music are given five different pieces to play at once. They are equipped with a razoo, a luzzoo, a ldam hlam, a waloo and a wheezer. They are then filled with Jamaica ginger, burbed wire, rough on rats, rock salt, home brew and T.N.T. and turned loose. The noise and 1.8.1. and turned toose. The noise that results is jusz. When people hear it they say they "could just die dancing" Many of them do and the rest should. Just dancing tremens. A fellow now drinks a of a jagg. Nobody knows where it came going to the same place. -Los Anneles Times.

Song brings of itself a cheerfulness

The Musical Scrap Book Anything and Everything, as Long as it is Instructive

and Interesting Conducted by A. S. GARBETT

HOW BERLIOZ HEARD MUSIC

Ix his "Berthoven's Nise Symphonics," there is a total numbers of the feet and hands; a partial paralysis of the perses of Hector Berfioz gives the following account of the physical effect music occusight and bearing; in short. I as longer are signally had man him. Like many great or hear perfectly, am seized with middiness composers, however, Berlioz had a trick "dramatizing husself" in print so perhans we must not take him too seriously. "On hearing certain works my vital strength seems first of all doubled," he confesses. "I feel a delictous pleasure with which the reason has no connection; the labet of applysis then comes unlistices, as it were, to engader admiratest. Errotion. increasing in direct proportion to the energy or grandent of the composer's ideas,

then soon produces a strange agitation in the circulation of the blood; my arteries throb violently; tears which, in a general way indicate the end of the narrayysta. mark in this case only a provincing stage which is liable to be much exceeded. In the latter case, spasmodic contractions of the muscles supervene; the limbs tremble;

and am half sweening. No doubt sensaare somewhat rare; basides which there is a regorous contrast to be placed against them-that of bad marical effect producing the contrary of admiration and pleas-I then blash as if shume; a veritable indignation seizes me. and one might think, to observe me, thor I had just suffered some outrage for which parden seemed impossible. may be disgust and hatred carried to extreme limits, but such music exasperates me, and I seem to venit it from every

In view of some of the music we nown-days hear "on the uir," it is perhaps well for Berliog that he died before the era of the load speaker!

"What is there about a trombone that persundes one to take it as a job?" asks Charles S. Brooks in a recent Century Magazine, "It mover flings itself into a happy chorus nor lends a merry rhythm sits like a stolid toper at his been. Untouched by higher feelings, it stands apart upon its selfish head and shakes itself dry its watery gullet as if stricken

Nor has the trambone any domestic rirtues. It is never asked to perform after dinner when company is about. Its raw erescende in an hour of evening practice blows ushes from the hearth, and neither book nor electors can hold attencomfortable fender on a winter night to breathe a sentimental air. There is noth-

ing cosy about a trombone, 'Now and then, of course, like the that there is nothing of mighter houst and

energy than their triumphal entrance in Here in the crisis of the pages chariot wheels and the sable queen line mounted to her throne"-Mr. Brooks mounted to her throne - Mr. Brooks seems a lat mixed here: surely it is Am-neris who mounts the throne, and she is not a colored lady-"in this exhited moment the trombones are entrusted with the peanuts could not lift their trunks in wilder fronty. There are six of them swelling with excitement, blowing at the roof lest

with lower aim their tempest sweep the stage of its pointed city." Some other "glorious moments" in the life of a trombone this author might have remembered are the Epithalamium from Lohengrin, The Ride of the Valkyries, and Symphonic Pathetique Also the trombones do noble work intoming the theme in his hamorous comments

IN PURSUIT OF ADJM'S RIB

In "The Standard Oratorio," George P. tied on their shoulders to impersonate Union reminds of that "The oratorio in angels. Atlant appeared on the some in its modern form 's a massical setting of a a big curled wig and brocaded morning sacred story or text in a style more or less dramatie." And later he says that: The earliest of these representations, so far as has been discovered, dates back to the twelfth century, and is known as the Feast of Asses. In these exhibitions, in which the speaker was concealed. ass and the devil were favorite characters The former sometimes are cared in monkish As late as 1783, the buffoonery

of this kind of exhibition continued. An English traveller, describing a mystery called the 'Creation,' which he saw at Bomberg in that year, says:

fore him to receive their names were a well-shed horse, pigs with rings in their noses and a mastiff with a brass collar it out, grabbed it, and carried it off. The angels tried to whistle hum back, but per "The buffoonery and profunity of the

early exhibitions, however, gradually were carry community newvices, generatory weng opely of them and forbale sevular per-

"His favorite instrument was the claviebord, on account of its power of expres-sion" writes C. F. A. Willeums, in his biography of the great Johann Schustian

Bach, "and he made his pupils chiefly practice on this. He learned to tune it and the harpsichord so quickly that it never took him more than a quarter of an honr. 'And then,' says Forkel, 'all twenty-four keys were at his service; he did with them all that he wished. He could eveneet the most distant keys as easily and maturally together as the nearest related lated through the next-related keys of a single scale. Of barslatess in modulation he knew nothing; his chromatic changes were as soft and flowing as when he kept

(All this merely means that he tuned his elavichard to the tempered scale, for which he wrote his Forty-eight Preludes and Fugues, and to which your own pinns is tuned, instead of the "Meantone Scale" "Of his conscientionsness in examining

organs and organists, Forkel ironically refriends thereby. But when he found that an organ-builder had really done good work, and was out of packet by so doing. he would use his influence to obtain further payment for the man. Though he would have nothing to say

of musical mathematics, his knowledge of everything to do with the art and practice of music was astounding. He was into mate with every detail of organ construction; he not only tuned but quilled his own harpsichord, and . invented new instruments. When he was shown the newly-built opera house in Berlin, he observed the construction of the distincsaloon, and said that if a person whispered is a corner, another person standing in the corner diagonally opposite would hear every word, though no one clse could do

JOACHIM'S "UNCOUTH MASS OF

MUSIC Witting an article on "Rhythm as Pro-

portion" in the current Music and Letters (London), Mr. Leonard Borwick speaks of the "proportion" that goes to "a fine plastic moulding and disposition of phrase. "As I write the word 'plastic writer continues, 'my mind goes back at least a generation to a conversation I once had with Jonelian in the old St James Hall Restaurant, where we were busching after a rehearsal for the afternoon Pop-(i. c., popular concert at the Queen's Hallender). He had heard a certain per formunce overnight which had impressed him very little favorably, and to my point blank inquiry as to where exactly the shortcomings lay, he gave the most illuminating teply: Not exactly anywhere, but every where. What was wanting all through was the plastic element. It was like hearing on intensit mass of stand-if you can imagine such a thing.

His wonderful command of English reinforced as it was by a gesture of both hands outlining imaginary shapes and conmore noteworthy, and it has stayed with It is a phrase that might well stay with

any masterns, for a piece of music that is not interpreted phythinically is like some giant structure such as a cuthedral the walls of which are suggest, the roof mischapen and the striple all awry Mc Bornick brade his excellent article with a quotation from Shakespeare's Richard II

Maybe do I hear.

Ha ' Ha ' Kerp time. They some surer mays.'

When time is block, and no proportion kept.

THE ETUDE MAY 1925 Page 329

A Lesson on the "Harmonious Blacksmith" of G. F. Handel

By MARK HAMBOURG

The Famous Russian Piano Virtuoso

its part of a definite educational plus imaggrated tredies gotte. gg. THE ETUDE commerced service of printed beams on great materipiece, to be written extreatly for this publication by emission virtuous and noted teachers. These treasures are real tensors are real tensors, as menty personal as they can possibly be made in print. They represent the sincere study out carmed stollarly work of juntary mainted and are in no sense healthy contrived selectric verifice by others and presented as the work of illustrians mustical celebrities. The arise most includes eighteen Matter Lexima, which have been perport by uine entiment seprent, including such outhorities as Solipocals, Goninger, Matter Katharine Gondam, Mark Humbourg, Mrs. Edward MarDowell, Alberto Jonas and others. The enthusiastic interest of our readers has led us to continue the series, and our friends may look forward to a splendik senso on Robbinstiria "Kancamon Ostrom" ("Reve Angeliger"), by Katharine Gondam, and another, later, on the List "Libekstram in 1 July," by Mark Humbourg,

This clearning composition was written by Handel, for the harpischord, and formed part of a work known as like Fifth Suite in Il major. Its proper title as given to it in this Suite ought to be. It is proper title as given to it in this Suite ought to be. It is most Dambele closimate being an old expression, meaning simply, as its assumpties, doublets on the notes of the Park-Couldin' is not excluding the control of the Park-Couldin' is not excludily known, though various traditions exist to account for this.

Boderto, ha his coccilent tife of I Books, with size treety that Handed was emposed to have tools refugee over day from a shower in a bild-housel's sloop at Majercon day from a shower in the bound of the size of the state of the trans. When he got house he were it downs and added variations to it. Another task is that an outpring publisher, one Laisst of, a Holl, he of the size publisher in the size of the Handel's prifes Surie in it is major. So Lanest published the Art and Variation under the title of the "Hanmenium Blackemith." In mercury of his pitters, it is now well known under that the all over the world.

Handel's Lessons

Handed was horn in Halle, in Germany, on the 22rd of February, 1683. He did not write a great deal for the hierarchiesed, hor in 1720 he attend publishing lessons for that internance which he called 'Statiscs of Feeter for the contraction of the contraction of the contraction of the part of the contraction of the contraction of the contracted, at I have strong touch in the fifth one. These lessons were immensively pought, and descreedly so, as many of them are most beautiful. In the eightwent Smaltar are were estimated as highly as the Brechwent Smaltar are were estimated as highly as the Brechwent Smaltar are were estimated as highly as the Brechwent Smaltar are were estimated as highly as the Brechwent Smaltar are were estimated as highly as the Brechwent Smaltar are were estimated as highly as the Brechwent Smaltar are were estimated as highly as the Brechwent Smaltar such as the small small properties of the similar to the same force.

For purposes of interpretation the "Harmonious Blackmids" is onomatopses in its conception. That is to say, it should be played in the sporit of its efficient malerlysing idea all through being that of the black-midth's hammer striking the any!

The Air

The opening measure, introducing the Air, should be played wezzoforte as marked, with a somewhat heavy deliberateness, suggestive of the cheerful blacksmith singing to the accompaniment of his rhythmical hammering This opening section of the air should be repeated piono. but with the same kind of jovial deliberation. After the repeat in pione of the first section, the air can be taken up again farte at the second heat of the third measure, and return to pions at the fourth heat of that measure, as marked in the music. Continuing from the second heat of the fourth measure, the melody must be alayed very brightly and freshly, and then be brought fifth measure. The top notes of the melodic figure in whole piece ought to be extremely legate. In the fifth measure I do not play the notes on the second heat some, as marked on the music, but mescoforte, and I e is a small accent on the "F share" on the third heat in the tieble. Then I play the next figure on the fourth best of that sensioner joins, and take the molody up again from the excool hast of the fixth sensor resourch and brightly to the end of the Air. See fourth, 6th and brightly to the end of the Air. See fourth, 6th required the sensor of the Air seed of the private proposal of this county of the Air seed of the private primarities for the first two encausers, but in the fifth moneyer of the respect the accrete should again the placed on the FF dramp² in the tribbs, frough that time it should manned in the order to be compared to the private of the country of the private of the private of the private of the country of the private of the private of the private of the country of the private of the private of the private of the tent of the private of the private of the private of the tent of the private of th

First Double

We now come to the first Double or Variation, where it must be at once pointed our that the lift-lund part should be considered as absolutely adjunct to the melody in the right band, and pinst et as its irleady supporter upon which it can leas. The funre in the right hand must be played as if the first not of each best were in must be played as if the first not of each best were in being out the melody in a mouth country, in order to being out the melody in a mouth country.

The melodic figures thould be physed as in the question measures of the Art, Fart Isoffly, and then reported notify. The left shand part more the tremendously Jopan, with an account of the art of the control text of which as a control of the control of the control text of the control of the control of the control of the control shand and the control of the control of the control of the days and in the second measure with a control of the shand of welling up of nound. After the expert, proceedings that second ensures that the less at the control of the measure exercised in the less at an electric of the control and the control of the control of the control of the control of the only as the control of the control of the control of the control of the only as the control of the control of the control of the control of the only as control of the control

No siterals and a state of the sixth measure of this Danhile the first time it is played, although one is marked in the master, and when it is repeated three should even then be scarcely any slowing down. Only a slight casing of tempo may be felt, and the close of the Dougle be a trifle more deliberate.

Second Double

This record variation can be eather quicker in league time the first one und the first and within ducted of each figure in the left hand should be ball on as though they were enables, lest at they are ball in the right hand in the into Boelde. I perfect to start the right-hand leader the ball perfect to start the right-hand perfect the ball perfect to the same of the leader the ball perfect to second "Pil" plane, and then the trip balling facts, the second "Pil" plane, and then the ball perfect to be found up to the accessed of "8" on the third heat of the second messures. See first and accessions of second Boelde.

The third and fourth measures should diminucado again, and the left hand should contribute corresponding light and shade in sympathetic support to the right hand. In the second part of this Double (that is to say, as the felt weacure from the beginning) the first half. of this fifth measure may be forte and the second halfplane, with a elliptic access on the trail. In the siched hearsure a little shar over from the "B" to the "B" in the second heat of the measure in the right hand show the much, and then the following notes in the trible, "C starty," "B," "A" "G sharp," be pressed out with a certain deliberation of expression. See fifth, sixth, seventh and elighth measures of record boundle,

The strond and third beats of measures serves, can be played forter, an marked in the music, but the fourth beat of that measure, and the first beat of measure eight, can be pinne again. At the serood test of the eighth measure after the section has bean repeated and the Dauble in at its class, but no real allerquinds cought to be present, as I think the eighth measure after the section has bean repeated and the Dauble in at its class, but no real allerquinds cought to be present, as I think that continually public up the temporal the finish of cought and the eighth of the eighth of

Third Double

In this third variation, little accents should be made on the first note of each triplet in the right hand, and the playing of these triplets must be highly rhythmical and smooth. At the same time care must be taken to preserve the characteristics of the original "Air." that is to say, the same variatious of tone color in forte and Finne ought to be used, as in the initial theme, on which all the Doubles are based. On the second half of the second heat in the second measure of Double three there is a tied "E" in the left hand which should be given a little accent. In the fifth measure there is a exceended marked which is very important and must be carefully observed so as to make a finely-balanced increase of tone up to the forte in measure six. There should be no elackening of tempo at all at the end of this variation; it must finish up as brisidy as it begins.

Fourth Double

This Double has characteristics already noticed in the second one, namely accents on each of the various "P" notes which occur three times in the right-hand part in the first and second measures. The left hand's trinlet figure must have small accents on each first note of the triplet, as in the previous Double where the same figure is present, only then in the right hand. This whole triplet figure, russing right the way through the variation as it does, most be performed in a very exact, neat, rhythenical and smooth manner, to give its proper effect. In the first measure of the repeat, in the treble, there is a "C sharp" on the third heat which ought to be accentuated, and in the fourth measure, the notes in the right hand starting from "B" on the second beat, and as "B,-E,-C sharp,-A," should be brought out with a broadening of expression, so as to counteract the somewhat mechanical monotony imparted by the perpetually running triplets of the bass part. I call this kind of broadening of the melody, the "Immunizing" touch, which enlivens and imparts elasticity and interest to variations which are encased around by one continuous rhythmical figure, as this fourth Double is. See

third and fourth measures of Double 4.

Page 330

Fifth Double

To my mind, in this last variation the idea ought to be to try to convey an effect of sound like the rise and fall of water. This Double is often performed by students as though it were a school exercise whereas it should present an interesting problem of total atmosphere. The first part of the movement can be played forte, and the renest again pigno. In the third measure the left hand has thirds on the second and third beats, and on the first best of measure 4; namely "G sharp -B," and ".I-C sharp," and so, on and these thirds should be played with a kind of swelling in the tone, so as to induce that idea of liquid swelling and ebbing which I have already mentioned

In the fourth measure, the third and fourth beats in the hass must be played with deliberation, while the melody is well brought out in the right hand. This is accomplished by giving pressure as follows, to the "A" of the sixteenth figure on the third best in the treble, and to the "B" fourth sixteenth of the same group, and to "G sharp" first sixteenth of the next group on the fourth heat, and to "P sharp" quarter-note on the first best of the fifth measure. In the fifth measure (right hand) on the second, third and fourth beats. emphasis should also be put on the first note of each successive ascending figure, thus on the "B" on the second beat, on "C sharp" on the third heat, on "D sharp" on the fourth beat, and on "E" on the first beat of the next measure. In the sixth measure, on the second heat, a small everewed should be introduced into



the figure culminating on the third thirty-second "B" in the second group of these notes. Here, there should be on this same "B," a slight reticence of the rhythm, like an almost imperceptible fermato. Prominence should be given also to "C sharp" sixtoenth on the third beat of this same measure, and to "A" and "G sharp" and "E" and "D sharp" in the two groups of sixteenths on the third and fourth heats, thus deepening the significance of the close of the phrase. See third, fourth, fifth and sixth measures of Double 5

The second and third beats of the seventh measure should be forte, and the fourth heat, and first beat of the following measure dropped to piono. The second beat of the eighth measure can be messaforte with a erraccade on the third and fourth heats. See seventh, eighth, ninth and tenth measures of Double 5.

In the minth measure, the notes on the first beat should be forte, and on the second beat, a sucklen piano should occur, with an accompanying accentuation of the first note of the thirty-second note possage which is "B." similar accent should be given on the first note of each of the mounting thirty-second notes runs which now proceed. A gradually rising crescoude must also be effected, reaching its apex on the top "B" on the second best of the tenth measure. From here, the final descending scale should ring out, grandiesely brilliant, and the work be brought to an end with pompous accents on the last sixteenths, a ritardando being made only on these altimate four notes leading to the final

Etude Music Lovers' Memory Contest

How many of these famous pieces can you identify? The extracts are not all taken from the opening meladies of the pieces. The answers will appear in THE ETUDE for June. If you are a teacher, this will make a fine test for your class. Do you want more memory tests of this kind? Let us hear from you, as it is the desire of THE ETUDE to present only what is most desired by aur friends, Music Memary Contests are naw being held all aver the United States.







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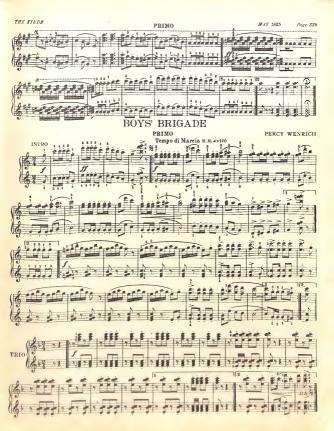




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MARI PALDI

From a new set of pieces Alice in Wanderland. To be played in the style of a Luttoby. Grade 24,



E Minor







HE GOBLINS' FROLIC





THE GIANT AND THE ELF

Once in an enchanted wood

A grim old giant's eastle stood;
This giant was a sleepy-head

And often staved all day in hed.

Anelf near by was a playful chap,
And oft disturbed the giants map,
And then the giant would rage and bellow

One day the giant had indigestion And to find relief seemed out of the question; The elf cured him with calamus tea,



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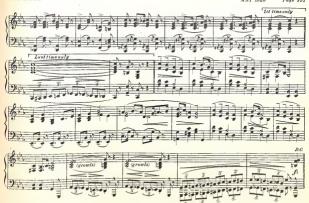
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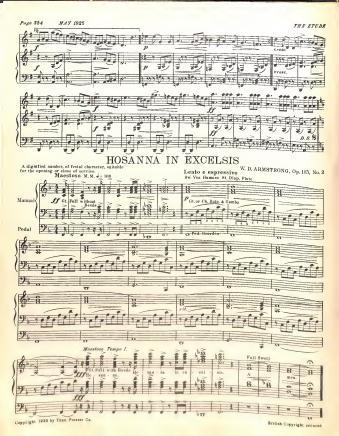


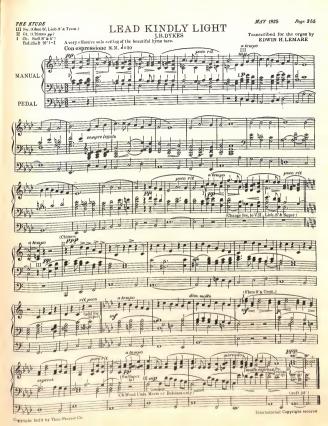
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From Mr. Drdla's latest Opus. Just such a piece as the student likes to play: sounding brilliant and more difficult than it actually is and all in the fet Position.











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I CAN SING YOU A SONG OF SPRINGTIME A.M. Foster Taken from an Operetta," The Castaways FAY FOSTER Lightly M.M. J=84 can singyou a song of Springtime can singyou a song of rob - ins. lin-nets. can sing of an A-pril morn-ing. rain-bows, thrushes, Theyare rath- er pret- ty sub- jects, all. sing you asong of dew-drops, I can sing a FOS - CS, sing you asong of streamlets, of moon-light, But if songs of springshould bore you, Trala tire you, May-blooms, of sun - sets; But if songs of ros - es can't sing all. Tra la of leaf- lets; Butif these little songs don't please you, can't sing con allegrez 8⊕ 8 ž Tra la

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MAY 1925

Small Group Recitals

By Izane Peck

Too often Pupils' Recitals consist of from fifteen to twenty-five numbers played by as many students. A more practical affair might be given by five or six children, before a small audience of parents and other pupils.

"But," you ask, "how can five children (urnish an evening's entertainment?" The plan is quite simple. Select groups of outrasting pieces, To Mary assign a group of bird pieces, such as Schilling's Robin Red Brest and Bluchird (Grade I) and The

Humwing Bird (Grade II). Give water pieces to Arma, such as Bubbling Brook by Judd, Dancing Wavelets (Wrist Study) by Russell, Maranning Brook by Spindler— all easy Grade III. John will like farm pieces such as Barn Dance by Meyer (III), Cricket's Parade by Morgan (III), Fisherman's Daughter by Sr. of St. Joseph (II). Flying Deer by Spindler (III), For and

George by Martin (I), Hoppy Foruser 18, Schumann (II), Proceeck by Schiller (I), Come Chick, Chick by Sahn (HI). Harvey likes sports; and At the Circus by Reed (II), At the Dance by Martin (II), The Chose by Spindler (II), Children's Carnitul Polka by Streabbog, In Rank and File by Lange (II), Hunting Song by Spindler

will please him. Have each child to realize that soon he will be able to play a group of pieces from memory. Work on them one at a time, with systematic reviews. When the group has enough selections memorized, hold an evening musical at the home of one of them. Let this be an object lesson to other pupils, of what can be done by careful

preparation

Using a group of pieces gives a child confidence. All his eggs are not in one hasket, so to speak. If he makes a mistake in one piece, he has a chance to make good in the next. A similar but somewhat more advanced

program is:
Birds—Hark, Hark the Lask, by Schu-bert-Liset, If I Were a Bird by Henselt, The Swallowa by Godard, Batterfly by Greig, Batterfly by Lavallie, Birdling by

Flowers-From Flower to Flower by Kullak (IV), Lotus Mazurka by Spindler

(III), Edelwriss by Lange (IV), Budding Interes by Tobani (IV) ater-Am Meer by Schubert-Miller (IV), Cascade by Paper (VI), Drope of Water by Ascher (V), Goudellers by Meyer-Helmand (IV), Mountain Stream by Smith (V), Midt the Breakers by

Dorn (IV).

Deem (IV).

Music—Hasie Among the Pines by
Wyman (III), Music Box by Lieblich
(IV), Enfirme Harpe by Smith (V),
Hocalfied by Schumann (III).

National Music—American Song by
Matter National Music—Austrian Song by Pacher (III), By the Weeping Waters (Indian) by Lieutance (IV), Hieland Laddie (Soath) arranged by E. B. Perry (III), Fraction Boat Song by Mendelsoon (III), Twikin Musch by Monart (V).

No group recital given in a private home will prove monotonous to pupils, teacher or parents. The little trouble necessary for this change in the old scheme of things soon erores its worth. Pupils are spurred on to friendly rivalry and the annual closing recital will exhibit the general gain.

The Caruso of American Birdland

Tire Hon, John E. Rankin, of Mississippi, while addressing the Mississippi Socitty of Washington, D. C., made eulogy of the magical vocal genius of the southern mocking-bird. From this panegyrie we

quote That distinguished gentleman should take a post-graduate course in his chosen field of study by going down into Mississippi and reveling in the sougs of the south-

on mocking-bird-the greatest singer of "I can understand how one who has never heard him can extol in superlative terms the songs of other birds, for, as Shakespeare has wisely stated, 'The crow

doth sing as sweetly as the lark when both are unattended And if, as the poet Gurton has said, 'A nightingale dies for shame if another bird ings better, then one melodious trill of Dixie's matchless songster would put a world of nightingales to instant and shame-

"He is the master of them all! "The Caruso of field and forest, the Mobe seems to of listening men.

sart of wild music embrace within his houndless repertoire

the sougs of all the birds that ever lived and those that are yet to come.

"I would rather be the mocking-bird, which Longfellow has described as 'swinging aloft on a willow spray and shaking

from his little throat 'such floods of delirions music' that all the world would seem to stop and listen . . to be the losthsome reptile and live a thou-

sand years. "We dignify as a national emblem the American Eagle that sours and shricks its screams of defiance from the seclusion of the crags; we perpetuate in verse and story the imaginary song of the mythical dying wan; we praise the inferior songs of other birds, but, in my humble judgment, there none that deserves more praise, credit or commendation at the hands of enlightened humanity than the peerless morkingbird, America's sweetest singer, who en livens the spirit of springtime with his inspiring note of gladness as he touches the golden harp of nature's sweetest song and stirs with love and hope the languid souls

-CONGRESSIONAL RECORD.

The Curved-Finger Bugbear in Plano Playing

By Sarah Alvilde Hanson

you curve the fingers or not?" asked a even to the eye

posit somewhat nettishlyif you keep to the line near the black keys, and play firmly on the tips of the fingers, If you have occasion to use a black key you and you should make good tones. Fingerto not lose time in getting into place. Do mult also need to be kept short for plano-Rot get either too far up or down, though, work.

Witar difference does it make whether ordinarily; the position is more pleasing A grasp somewhat with the idea of hold-

ing a ball in the hand makes for easier Well, you have a better grasp on the beys curved-hand position. Curve the two joints

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The state of the s

THE subject of the Coupe de Glotte, or the stroke of the gloris, has been written and talked about for many years, and has been a stumbling block to many students of the voice. Like all fundamental truths about the voice, it is extremely simple and has real value when rightly understood and practiced. When wrongly mudical it may be a very serious detriment to the The two vocal chords are outcealed in the laryux and may not be seen with the laryngoscope until they are required to produce a tone. When the mind commands them to sing a certain note they fly into place and are set into vibra-

tion by the stream of air from the lungs. The stroke of the glottis is the attack of the note which is made by the breath and the adjustment of the yoral chords to make the sound. One of the most important things for a singer to learn is to make the note accurately without any nadue force so that the pitch is absolutely perfect. One might express it, as his often been done, by saying: "Fift the note somerely in the molde." To other words, there must be no sharring or spacesing to the tone. The note must be struck by the breath exactly right, neither above fully, it is more than likely that the note will be not only in time but also of

Lamperti, in his Art of Suging, says:

"In taking the breath, which should a slight back-stroke of the ylottis, almost as if one continued to breathe."

Now this is only his way of explaining the glottis that enables the vocal apperatus to work without any interference of any kind. He adds: "I wern the scholar to be careful

taken attacking the sound to sustain breath by supposing that he is still taking in more so that the coire way it more clearly, be instained by the sound pure and there will be no slav-

It has been reported that Garcia, and also his eminent pupil, Madam Marchesi laid great stress upon this stroke of the Some followers of these teachers have insisted on the same privately but have, perhave required their pupils to make a stroke of the glottis with what one might describe as a miniature cough. It is this cuts of the idea have condemned, and

A number of years ago Victor Mourel, the distinguished barstone gave a lecture in London on singing Garcia, then a andience Maurel took occasion to score enterly mistransented Carcia's teaching

The Singer's Etude

Edited for May by the well-known Philadelphia Teacher PERLEY DUNN JLDRICH

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocatist's Magazine Complete to Itself"

Coup de Glotte By Perley Dunn Aldrich

ing, Garcia himself describes the stroke of the elettic as "the ment articulation of the A very good definition miled for a man ninety years of age In the next naragraph he goes on to say: Let it be remembered that by slightly oughing we become conscisus of the exi-tence and position of the glottis and also of its shutting and opening action. The stroke of the glottis is somewhat shuilar to a cough, though differing eventially in that it needs only the delicate action of the lips and not the imprise of

It can easily be understood that ma students have tried this coughing thinking they were nousiring the true sanke of the glottie when they were really only destroying the delicate action of the vocal chords and thus impairing the beauty of the voice. One should always rememher that the greatest beauty of the voice comes from its delicate and sensitive action. The more perfectly and delicately we start the notes the more they will be this perfect "touch" of the voice the tones really place theatselves and we have gained what I like to call the "silken center of the voice." This is the voice we deadand which gradually acquires at full

still on the house. I courteously told her

that she was trying to sing with a much

higger voice than she really had; that this

had a tendency to force her notes out of

was the modest female I ever saw, but

one. But that is mostler story and must

sing some time later and she villed as

loud as ever but not quite so near the key-

that was written by a man a being way off-Paris, Berlin or Millin, e-pecually if

a man who lives in the same town and

is dead. The same silen, set torth by

On page thirteen in his Hints on Sing- claim that this is to be done either quickly or easily. follows and care 'are necessary to keep the voice to this free and easy delivery for one is con-tantly tenned to force the notes beyond the patural power of voice. Many beautiful voices are roined every year by this process of forcing be-

The liabit of slurring to the notes is very common and when the singer has this habit smoe established it is a little diffiealt to commee him of it and he often hitle nationee on the part of both modand teacher will set the notter right and after he has made the correct attack many times the difference will become clear. When this correct attack is once estabfished it may easily be lost if the singer part-and a very important part-of the singer's daily practice to set that this careful, gentle, elecisive and accurate attack is perfectly kept. It not only makes the singing more musical but it also keens the voice young and fresh and enables the singer to keep the pure legato singing which is the greatest glory of the yoral art

Some years ago a lady came to my studio secollars, in there way other study to be with the very knobble intention of getting

.1 The acmircant of aritiv for a career. She abserd a sone mon the A. By the study of distoric scales, pasplane rack and I did the best I could with the accompanionat, while the dear boly made all the mose she could with her chromatic scales, turns, shokes, fight and

> O. Hose long will this study take? Q. Is agility the only result of this

> A, II hen properly directed, it renders

O. Council singers avoid all that trouble?

I loud a look by one tigeria, a relebrated name, and I got it out to see if he are

ing world be apparent at once, and you in and systematic study of agility is plealately nevessiry for all voices in order to funest quality. As the plantist goes up and down the keyboard with varying degree of speed and touch, so must the slager ever suges to perfect the emission of the voice There is no other way to obtain certain results.

There are many passages for all classes of voices that have to be gone over times without number, to obtain a perfectly smooth effect. Take, for example, the chroirom "Hamles," by Thomas, How many coloratora singers have infinite trouble in unking this run smoothly and come out safely and surely on the high E at the Most of them have great trouble lying principle of executing this scale is to lighten the touch of the voice as the singer ascends the scale. This same prin ciple must be applied to all running pasages: making a slight accent of the first note of the passage and letting this impulse carry the voice over the remaining notes with a delicate touch. A very homely if locusting over a long floor, the impulse of the first bounce carrying it over the re maining ones, the whole series seeming to come from the impulse of the first on A very practical example would be taking any major scale in whatever key suits the votes. His the first note with rather a full tone and then run quickly to the last note of the octave singing the last note with a light staccato as through the tone flew in a the air. Do not increase the volume voice as you ascend, but let it be lighter

from the "Messiah" may b used for all voices for this purpose, Some the pussages in Rejoice Greatly are wonder ful for this purpose. Try one over with the idea in mind of doing the whole rill with a lightness of touch that hits each note delicately but surely. Strike the first not surely, and let this impulse carry the voice over the renaining notes, being sure that each note is touched definitely, but lightly es you pass over it. Do not try to do it w of voice as seems easiest and most certain And do it dozens of times a day for a few days. The same principle holds good with other voices: tesor, controlto, baritato or less. Each rese can select passage that are arbited to the voice and apply the principle by going over them many times of day to keep the voice supple and fresh is those suggers who have dramatic voices who are the hardest ones to convince by came agility is so difficult for them. No one expects them to acquire the agility of a by ic soprame; but the practice of agility a splendid and necessary counterbalance to the tradency to sing with too much force all the time and, therefore, with too hard a quality of tone. These singers argue that because they do sing brie rôles in public view I believe is cutin by wrong. All surercines, even if they do not sing they things in public, Lamperti writes in his

use in conscientions and patient study, they will never become good suggers. I maid any rate in practicing, for all singers, as the means of keeping the voice fresh, gracts ful, flexible and velvely even after years

Eating to Sing Well

By Charles Tamme

"Wither shall I cut-and when?" How often this momentous question agree with his voice If a lemon tones him arises in the minds of singers—especially the yourner over. They are curious to know what this or that world-famous singer cuts, and are at great poins to fol-

low the illustrions example. One famous artist, for instance, swallows a raw egg just before his appearance in public. There is no doubt that he has literally hundreds of young followers who would not dare to appear in public withot the neeliminary raw cur-

Another artist sucks a lemm. Some cold water; others, hot water, Another prefers to fast before singing; while a sulotantial meal is the "road to salvation" for her brother, Stomachs have whims. Digestion means breath. Most

Young one to know what to do? The answer is not impossible. Every singer who has reached the point large or small must have learned how inhis being. It is an inseparable part of



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If a raw ent agrees with him, it will on and only kim feel one hundred percent himself, it will true up his voice in the degree In other words whatever fonds keen the body in perfect order, will do simulatly for the voice.

"And what foods are those?" the singer Annia the answer is simple.

Most of us know instinctively what fonds are good for us. Nature is an inor who will not emberstoni the store of vice in the matter, is the only other re-

Hearsny, advertisements, dietary Ees. the advice of well-assuming friends-thro-

As to more sugarfic matters, such as the also and effect of certain particular footh, or the timing of meels with reard to nobbe appearance, these matters.

The question, for example, of whether it is galvisoble to est just before a public performance or mo, should desired enpersonance or men, another depend cu-

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welf-being and renewed smallty. This type

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Again, others who become puffy or eaten. This is almost universally the case: breathless from eating, thus threatening an interference with the free action of the diaphragm, would do better to allow meals to wait until after the performances.

However, people are rarely true to a type of any one particular kind, and they cald never feel safe in guiding themselves by the fixed regulations for any specified "type." Moreover individuals change markedly from year to year, from week to week, even from day to day; so that at one time they may be in a certain "type" while at another they may belong

to exactly the opposite. Thus it will be realized that, even after one has found a certain way of dealing with one's self, it is not advisable to hold

hard and fast to that way in every instance. A change of mood or attitude may very logically necessitate a change in Perhaps a singer has noticed, as many others have done, that excessively sweet foods tend to raise a film in the throat

so it is usually unwise to eat sweets within several hours of singing. But the mere fact that other singers have noticed such a result does not necessarily make it true in every case; and it would be nonsense to eschew sweets, especially if one is par-

tial to them, unless experience has showed the same result to the individual. Some singers feel an irritation in the throat for several hours after eating nuts. Again, this fact should not bar nuts from the tables of others, unless they notice the

same result upon themselves Or a singer may notice ill effects upon himself and his voice from some food, the like of which has never before been no-

ticed in or outside his profession. Nevertheless, once he is sure what food has caused these ill effects, there is only one wise course for him to pursue. The ouestion, then, of eating so as to sing well resolves itself into this: Most important, is discretion and common sense; most enwise, is blind imitation. for several hours after they have been

> sometimes are the fault of a master who has not properly grounded his pupils in the school of breathing.

"It often happens that people think

they get more voice by putting it in the

forehead or threat; but they deceive them-

selves by this artificial process and delib-

erately substitute had for good. Frontal

is the worst of all; and it is owing to the

delusion that noise is voice that so many

unfortunate actors end an inglorious career

by filling the smallest parts, and even in

these run the risk of being laughed at as

"Tremulous and husky voices are the

most difficult to deal with. These arise

from having over-strained the vocal organ

forced the upper notes, or unduly extended

the cliest register. Absolute repose for

some time, followed by a good method of

teaching, is the only hope in such cases

and no cure can be looked for where the

pupil is not young. When tremulousness

and buskiness exist only in some notes

they may be removed by study, but only it

the pupil be young and have a good voice

of extensive compans. I should remark

that tremulousuess must not be confounded

with oscillation, which is a good effect

produced by a strong, vibrating, sonorous

"In conclusion, let me say that masal

ounds are most easily corrected when they

they are natural to the voice, they may be

The 'amous Mancini was also of this opin ion; but I must again repeat what I have

ensition of the scholar.

soon as they open their mouths.

oice, I repeat, is bad, and guttural voice



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Defects of the Voice

Ry F. Lamperti

"Strictly speaking, there are no such "ONE of the most defective kinds of things as maal voice, head voice, chest voice, and so on; and, though we commonly voice is that which resounds in the eavities of the forebead, and which is therefore speak of these, the terms are incorrect.
All voice is generated in the throat; but designated frontal voice. Everybody knows that the forehead neither gives nor can Zive voice, but the sound which is here the breath striking in various ways causes various sensations. Such phenomena, then. spoken of arises from some defect in the as guttural, rasal and frontal voices arise either from a natural defect in the vocal total organ or from want of study. organ or from want of study; or they

"This frontal sound is formed by tightoning the throat; thus the air is denied a free passage and escapes above the voice. This produces a most undesirable result, something which can hardly be called voice, but which is, on the contrary, a disagreeable unmusical noise, colorless, monotonous and cold, powerless to give life to any phrase and incapable of combining another voice; for, let the frontal sound be ever so well in tune, it will always sound out of tune and will amalgamate

with nothing else. "There are (wonderful to relate) people who are so far blinded as deliberately to substitute this disagreeable phenomenon for real voice; who study it, and promise themselves the best results from it! Needless to say, this is in vain; and it is only possible to change this displeasing sound into a musical note when the papil is young and has the good fortune to study under a competent master who, taking pains to

teach the proper singing respiration, may succeed in changing the frontal sound into pure voice. To obtain such a result, however, most diligent study is indispensable. I have noted in another place that the frontal voice is most commonly found in Germany, and it evidently proceeds from the nature of the language spoken by its inhabitants

"Another defective kind of voice is the guttural. The English are most prone to this, also owing to the nature of their

The most seriously defective voice then, are the frontal and the guttural. Other defects will be more easily curribenefit from exercises; for it is to be remembered that, in order to sing, we must have 'nature, nature and nature

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William Tell

The Story of the Opera

the 1-a X Hipp in the John source of the Market I was the followed Strukenth Desirted, the surface and source in the John source of the John source of the Market I was the Market I was the John source of the John source of

And the A board of the Fare Trainer. A few south between Battles and drawf is stabilitied by the settlement of 1 to 3 and 1 to 3 and

Art 111: Seems 1. The Alpositionals designed to the third his injection in punish the position, while she began him to feature and flor top safely.

(4) If the first 1-Mile (a) then the to instant and me by surely form 1 The first 1 Th

Art 19. Secto 1. Rained VIIIdae of Art I. White apastrophorum the place of his 1. decade in interrupted by it condition) at Some patrions who cell him of record develop-ic at Albert, Armold herds there in the terric of Tell.

set of their Arbaid bands there as the consequence of the Bellow, Tills with a spirit of serious I and the serious serious Bellow, Tills with a spirit of serious to be band and set of Greek. Insert with the David Serious serious the Serious Serious Serious Serious Serious Serious Serious Serious Whill for the greatern the serious Se



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Vocal Dabblers

"Poor Music! Cinderella of the Muses! In latter years my experience as a teacher has confirmed the conviction that music is the art which suffers much more than any other of her sisters from the fact of so many people dabbling, not so much in the execution as in the teachine of it. Take, for instance, singing. Who would dream of taking lessons in painting from a man who cannot paint? And yet there are auccessful teachers of singing, in so far us they have plenty of pupils, who cannot sing and whose claim to a knowledge of the art is found to be resting solely on the fact of their baying sometime or other acted as accommunists to famous teachers or singers whose ways and means they have learned to

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I MPROVISATION, or extemporization, as some prefer to call it, is a subject of special interest to organists from the fact that we are constantly called upon to make use of this art, whether it be to fill in awkward gaps in the course of church services or to supply preludes and postludes whenever a set composition may appear to be inap-propriate or unsuitable to the occasion. It may be admitted, at the outset, that improvisation hardly ever forms part of an organist's recular training, and possible this may be the reason that most attempts at extemporization are far from satisfactory. Too often we hear nothing better than a commonplace sequence of familiar chords, with no melodic design or thematic development, and with almost an entire lack of modulation. The result, to the listener, is usually quite distressing, and after a few repetitions of the aforesaid familiar chords we resign ourselves to our

if it were possible to do so. I am aware that several excellent writers have contended that improvisation cannot be taught like any other branch of musical Either you have it or you have it not, say these authorities; and if you are not blessed with the gift of externa it is waste of time to try to acquire it. To a certain extent this view may be correct, but at the same time it is undoubtedly true that some of our talents may be dormant or undereloned and unless we cultivate them by a proper course of study we may go through life unaware of their existence I believe this is frequently the case with regard to improvisation, and, with this thought in mind, I venture to offer some stions which may possibly prove helpful to the organist who has never given special attention to the subject.

fate and would gladly close our ears also

Saint-Saens' Oninion

As a matter of fact, very little has been tten concerning improvisation, and of this there is not much that is of practical value to the organist who is steking information.*

The uncertance of improvisation to the organist is well stated by the great French organist and composer, Camille Saint-Saens, in his "Musical Memories," a book should be read by every musician Saint-Saëns, who was a past-master in the art of improvisation, has this to say: ovisation is the particular glory of the French school, but it has been injured seriously by the influence of the German school. Under the pretext that an improvisation is not so good as one of Schostises Bach's or Mendelssohn's mast

young organists have stopped improvising. Organ is Thought-Provoking

That point of view is harmful because it is absolutely false; it is simply a nego of eloquence. Consider what the legislative hall, the lecture room and the court would be like if nothing but set pieces were delivered. We are familiar with the fact that many an orator and lawyer, who is brilliant when he talks, becomes dry as dust when he tries to write. The same thing happens in music. Lefelsure-Wely was a wonderful improvisor (I can say this emphatically, for I heard him) but he left only a few unimportant compositions for the organ. I might also name some of my contemporaries who express themselves completely only through their in-

The organ is thought-provoking. As one torrelies the organ the imagination is awakdeaths of the mironacious. It is a world of its own, ever new, which will mover be seen again and which comes out of the darkness as an enchanted island comes from the sea. Instead of this fairyland we too

"There is an excellent little treatibe of titled "Extemporization" by Dr. F. Sawyer, which may be studied with prefit.

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Edited for May by Dr. HUMPHREY J. STEWART

Improvisation By Humphrey J. Stewart

often have only some of Bach's or Mendelasolm's pieces repeated continuously. The ioces themselves are very fine, but they belong to concerts and are entirely out of ace in church services. Furthermore, they were written for old instruments and they apply not at all, or badly, to the modera organ. Yet there are those who think this belief spells progress.

I am fully aware of what may be said against improvisation. There are players who improvise hadly. That, however, has nothing to do with the real issue. A mediocre improvisation is always endurable if the organist has grasped the idea that church massic should harmonize with the service and aid meditation and prayer. It the organ music is played in this spirit and results in harmonious sounds rather than in precise music which is not worth writing out, it still is comparable with the old glass windows in which the individual figures can hardly be distinguished, but which nevertheless, more charming than the finest nodern windows. Such an improvisation may be better than a fugue by a great master, on the principle that nothing in art s good unless it is in its "proper place. With all of this I am sure we shall agree. The difficulty is to put it into practice, and the hope of assisting in overcoming this difficulty I shall endeavor to make a few practical suggestions for the benefit of

Knowledge of Harmony and Counterpoint Essential

tion to the matter so far

In the first place, our would-be exten prizer must have a good working knowledge of harmony; for without this he will not get very far. By a good working knowledge of harmony I mean a thorough saintance with the chordal system, and facility in modulating from key to key. Incidentally, this will involve experience part-writing, the proper resolution of discords, harmonization of melodies, and other features of correct musical composition. All these things are essential. They are, in truth, the very foundation on which we must build in order to make a success of extemporizing.

A knowledge of practical counterpoint is also very necessary. Not academic counterpoint so much as counter-point in free style, or this will help greatly in the development of selected themes. To make the meaning sear, the student is referred to Mendelssohn's treatment of the Choral, Nun danket alle Golf, in the "Lobgesang," first verse (unaecompanied) the orchestra enters, playing a free contrapuntal accomnoniment to the melody, or conto fermo, to the scholastic expression imagine the composer, scated at the organ, and freely indulging his fancy in beautiful progressions, which embellish the theme like the halo around the head of a saint in ne old misstar

And here I would pause for a moment to point out the advantage which the Germon

organist enjoys through having absolute freedom in his accompaniment. This freedom is made possible by the fact that the German people are accustomed to sing their chorales in simple unison-or rather, in octaves-leaving the harmonies to be sonalied by the organ. In France the same custom prevails, so far as the plain-chant melodies of the Catholic clturch are concerned, so that the organist has ample scope for the exercise of his talent in the way of improvisation. The American organist, on the contrary, is tied and bound by a strict adherence to the four-part harmony of the hymn. He is like some animal in cautivity. condemned through life to walk round the four walls of his cage, with no hope of escape. Need we wonder that there has

Improvising on Hymn Tunes

improvisation in this country?

As a first step towards extemporization would recommend the practice of adding a free accompaniment to standard hymn tunes, selecting for our purpose good solid tunes, such as "Old Hundred," "S
"Hanover," "Witchester" and "Hanover," "Winchester" and "Tallis' Capon." It would be waste of time to Capon." attempt contrapuntal treatment with modern hymn tunes, for most of them are not worth the trouble. Then, perhaps, in time the creanist might prevail upon the choir to those who may not have given much attening an occasional verse in unison, to a free organ part, and so in this way the congregation might be led to follow their good remple

Melodic Form The next step should be a careful study

of includic forms, commencing, of course with eight-mousture melodies, and after wards extending the process to melodies of xteen measures length. At this stage the student will find a little varies entitled "Composition," by Sir John Stainer, very helpful. In fact, I know of no work in which the subject of melodic form is treated so thoroughly, and vet so concisely. Very naturally, Stainer divides the subject into two sections-first, melodic ntline, and second, rhythmic outline. In ouite complete and satisfactory; and the student will derive great benefit from a careful study of this little text book. Following this, the student should attempt to invent his own themes, and me them as a basis for extemporization. the theme as an air with variations, following any good model in this form of compast m, such as Mendelssohn's Sigth Or Sonoto, After a few attempts the student will be agreeably surprised to find that he has gained some facility in the varied treat ment of a given theme, especially if he is fortunate in having the advice and guidance of a capable and sympathetic teacher. It is necessary that froment changes in registration should be made, in order to

listening to improvisations, that an otherwise satisfactory effort of this kind is spoiled by lack of variety in the stop combinations. A word of caution may also be given concerning the incessant use of the pedals, for nothing is more tiresome or menotonous than the constant "booming" of the deep pedal tones. As a relief from this, the student should acquire the habit of practicing with manuals only for a few measures; or, if the pedals must be used let him try shutting off the pedal stops, and using only a coupler to the manual on which be happens to be playing. Then, when the pedal stops are again brought into use, the deen 16-foot tones will be most effective.

Having gained experience in the treatment of simple eight-measure and sixteen measure themes, the next step should be the use of two contrasted subjects in related keys. For this purpose nothing co be better than the model known as the scenara form, for the proper understanding of which I would recommend a study of the pianoforte sonatas by Haydn and Mo-

Extemporization in Sonata Form

zart, together with the earlier sonatas of Beethoven. Careful analysis of these works will supply many useful ideas to the young extemporizer, and in time he will find himself able, in some degree, to frame his improvisations on classical lines. Working on such a definite plan is always helpful, and it need not be regarded as in any way restricting one's imagination. Although these bints have been condensed into very few words, yet it must be ex pected that, in order to put them into proc tice, many months-perhaps even year been but little development of the art of of daily work will be necessary. Still, the result will be worth the effort, always re-

membering that artistic excellence can only he achieved by patience and perseverance. We listen with admiration to the great masters of improvisation—such men as Bonnet Dupre and Lemare-and possibly we for get the years of carnest study by which they have brought their art to perfection Men distinguished in the art of improvise tion have always been hard workers. Frederick Onseley, for example, could eximporize a fugue with ease and certainty I have frequently heard him do this, at the time he held the chair of music at Oxford; but then it must be remembered that Ouseley always wrote his daily exercise in considerpoint—possibly a cason or a fugue, or some more simple form of applied counterpoint.

An English Master

Henry Sunrt, whose works for the organ are not so generally known in the present day as they deserve, was a master of ex-temporization. In this case, however, the fact that Sugart was totally blind during most of his musical career may have had something to do with it. I can just re member, as a young boy, hearing Samuel Schastian Wesley extemporize, and the recollection of his wonderful performance remains with me to this day Perhaps, as a conclusion, I may be per

itted to include in an amusing story of Wesley as it used to be related amongst English organists. The story goes that Wesley, during the time he was organist of Winchester cathedral, was in the label of practicing every day on the organ, and he insisted on having the cathedral closed whilst he was playing. On one of these occasions some visitors desired to inspect the building but found every door locked Finally they uncarthod one of the verand asked to be admitted. "No," said the verger, "you cannot go in just now."
"But," said one of the party, "there must be someone inside, for we can beer the organ playing." "Alt," replied the verger 'that's why the cathedral is closed Wesley is practicing his extemporaneous avoid ascentrony. I have often noticed, when fugue for tomorrow's recital!"

Wanted Saxophone

Teachers

Suggestions for Accompanying on the Pipe Organ By S. M. F.

ONE of the most important features of an organist's equipment is the ability to accompany satisfactorily. When using numbers which have been expressly written for organ, no difficulty is encountered, as such will sound well when played exactly as written. Should occasion oblige for the piano, ineffectiveness will urge the need of some adjustments.

For example in an arneggio or chorded passage the use of the damper pedal on the piano is relied upon for sustaining the tone. When the same is played on the organ this effect would be lost, because each tone would cease to sound when rekased. Therefore, the detached effect may he remedied by holding some of the chord tones, preferably the highest and lowest. A melody or counter-melody in any voice may be made effective by playing it with a contrasted tone color on another manual. In accompanying violin solos, it is often desirable to use organ stops which contrast with the tone color of the violin melody. That is, when the violin melody is on the

Maris. Later, when the violin melody reurns to a higher register, Diapason and Flute tone make an effective accompani-The most commonly used method of tooognamying bossess is to play as written, giving the bass voice to the pedal. Another method is that of giving the soprano voice to a solo stop, the Ohoe, Clarinet, English Horn or a like tone, and filling in the alfo

G string, use stops of a light tone color, as the Dulciana, Vox Celeste and Unda

and tenor voices on another manual, while the pedal takes the bass. A clunge of registration should never take place within a phrase. In hymns of the average length, whatever change is desirable, should be made between the verses. Artistic use of the swell pedal, or a slight addition or subtraction of total volume during a verse would give all the needed variety. Ordinarily, 8-foot tone should predominate, with 4-foot added to give brilliancy. The use of 16-foot stops and complers is not advisable, unless for rare ocrasions on accompanying a very large chorus. String toucs brighten the color and blend well with the Diaparens. The Reed and Vox Hemana tones lend very little service as good accompaniment and should; therefore, be used with discretion and not for too long a time.

Organ stops are imitative of the tones produced by the string, wood-wind and brass instruments of the orehestra, or are unimitative, their tones being being un-Producible by any other instrument. It is necessary that an organist be able

to think in tone colors and reproduce by combination the result of his thoughts. If the combinations of tone used are not musically pleasing to the ear, either the ear or the combination is wrong. The many tones have been cataloged by printing names on all tone is a matter of hearing, not of Hence, the necessity of the organist acspring himself with the toral forces quaintance by a study of the effects produred by the combinations of stops of different colorings. This exacting task, errise of the memory and a sense of scientific and artistic culture, proves that

there is no royal road" for registration

Organ and Piano

Cases on The Primer

In the discussion of the question "Does Organ Practice Injure Piano Plaving" I was surprised to find that only organists'. and not pianists', opinions had been obtained. It is a conceiled fact that ninno playing does not injure the organ touch, best is rather belieful to it, and only the reverse question should demand our attention rean playing demands no more than that a key is depressed, and it does not matter letting the registration make the tone and a definite touch is fixed. On the other hand, the pinno demands various touches. positions and attacks, according to the enality desired, and a definite and distinct touch must be applied to every individual note. If organ playing is persisted in the result will in time be only one touch, and the different shadings and tone colors necessary for artistic piaco playing will be lost, resulting in a monotonous quality of tone, which is usually harsh. Of course, the piano playing will suffer only in proportion to the amount of organ practice includered in-

All great organists emphasize the neces sity of piano practice to insure clarity of touch; but I have yet to see the great pignist that found it necessary to practice Some people say that Bach and Handel played the harpsichord and organ causily well; but I think that all who have played the harpsichord will agree with me that that instrument requires only one touch, and that touch resembled our organ more than our modern piano

FRANK W. ASPER, F. A. G. C. Organist Mormon Tabernack, First Methodist Episcopol Church, and Temple B'nai Israel, Salt Lake City.

The Organ Couplers

By Helen Oliphant Bates

WHEN the great organ is coupled to the swell it loses some of its individuality. because it adds to its tone color the characteristics of the swell. The same is true of the pedul organ when coupled to the manuals. For fullness and richness and for balance of tone, it is often advisable if not imperative to use the couplers. But the average organist loses opportunities for variety and contrast by us-ing them excessively. The beautiful and expressive great organ should sometimes be heard alone; and the deep powerful needal tones should occasionally be heard This is one of the many ways of avoiding that monotony which is the organist's most

Errata—In an editorial note of the February issue of THE ETUDE it was stated that Mr. Frank H. Grey was "born in Bos-ton, Mass., November 19, 1883." We in the meantime have been informed authoritatively, that this should have read, "born November 15, 1883, in Philadelphin, Penn-

The author of "There is a Long, Long Trail" is Zoe Elliott, while the author of "Keep the Home Fires Burning" is Vin-

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How to Transpose

By Annie Patterson, Mus.Doc.

with the difficulty of having favorite songs just a little too high or too low for them. Not realizing the task they are putting uson an instrumentalist they will ask an accompanist, possibly on the eye of a perormance, to play such and such an item a whole tone above or hencath the written music. How to accomplish this speedily

and effectively is the problem. Many musicians remain all their lives orient to perform such a feat more or less by car." That is to say, they start in the by car' required key and chance to "get through somehow." But this is a very slipshed

method of procedure

Allowing that vocalists are often unreasonable in their demands in these respects and do not realize what skilled mncanship is really required to make a keytransposition neatly and correctly, yet essary to transpose in order to save the situation. This is the case when one meets with a piano very much below pitch; whilst the Church organist has often, in a dilensma, to consider the needs of a small amateur choir, no member of which can reach the higher notes of a specially chosen hymn or anthem. The problem is : how to put up (or down) a semitone, tone, or major or minor third, as the case may be. It is seldom that a larger interval than the third is

Students are advised to begin with that comparatively easy task, the turning of a simple chant or harmonized air from a key with sharps into one with a similar name having flats in the signature. Suppose we take a well-known hymn-time, such as "Dundee," which usually written in E-flat, may have to be transposed "up" on a low-Pitch school-pinno or harmonium. Men-tally substituting the signature of E major (four skarps) for that of E-flat (three flats), the player should have little or no difficulty for the first two sections. At the hird (latter portion) we find A natural. The equivalent of this, in the sharp key, is A sharp. Throughout one should, of course, remember that each note is raised

"Ast is one of the spontaneous manifestations of that intellectual activity which is the special characteristic of mon."

"Imagine how much good smail there twoodd be performed in the world if town took no interest in it?"

SINGRAS, in particular, are often faced one semitone, though the note-name remains unchanged. Raising the same time a whole tone (into

the key of F), the mental process of keyeignature substitution being repeated, it will possibly help the performer to think that each note played must be a note-name one step higher (in this case a full tone) above the written note. The A satural of the 6th bar will now become B natural. Putting all up a major third higher is by no means so easy. One needs mentally to visualize the key of G major in place of that of E flat. The original A natural of the third phrase will now become C sharp. It is in connection with transpositions of this kind that a knowledge of harmony greatly help the student. The one are greatly outputs southern. The one accidental that occurs in this tune is the "leading-note" to the Dominant (of the

This modulation—a frequent onebeing easily recognized in this and similar times, there needs be no great difficulty. Double-measure tones in E flat and A flat may now be chosen and similarly treated ns subjects for transposition. In "puttingdown" a time, a theme in a sharp-key should be lowered to the flat-key of the same name. The intervals of a tone, or a

major or minor third, down should be also regalized and thought out harmonically as much as possible, until the action becomes automatic, or almost so. The transposition up or down of more

complicated compositions (both vocal and instrumental) needs considerable practice. Often the treble part only, or else a measure or comple of measures at a time should be attempted. Playing with others (as in chamber music) frequently necessitates transposition. In this case careful, intelligent and repeated encunite practice constitutes the only safe road to Transposition on paper is invariably an easier matter than "at sight" on an instrument. In writing, one can keep the key as well as larmony in mind. As a general role, it is well to remember that accidental sharps and naturals become naturals and flats respectively when transposed from sharp to similar flat-keys, and rice vevsa.

Grand opera is being given in English. Perhaps it is not too much to hope that one day musical comedy choruses will also be smug in that language." -Tue Passing Snow (London).

"Why shrink from difficulties? Moun tains were put here only to be climbed."



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Netroname and the Q. It is a matter of great deficulty for the lo underschad, crus approximately, the seasy Habitan season makich component gits to hadoute the Parc (or Noval) of the serious secrement. Could set this greater of some rapes forms be changed as simplified.

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to be effective." (New York World-Oct. 28, 1924) "By simply applying ZIP and easily removing it, the most sore climinated as by mape, and in this way the growth is destroyed." "These state-ments are not risber, "says Hon. Edward M. Averill, Tital Examiner official investigation of ZIP.

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THERE are a great many left-banded people in the world, and not a few of them wish to play the violin. It is often a problem whether the left-handed player should try to learn to bow with his right hand, as in the case of a normal player, or to make the left the bow arm.

A correspondent writes to THE ETUNE on the subject: "Will you kindly help settle the following problem? My husband is a tracher of violin and we have a boy of five years who is much drawn to the instrument. But, unfortunately, he hapness to be left-handed. Would you advise teaching him to play left-handed, reversing the strings, or have him try to play in the regular way? My husband has decided to get him a half-size violin, but hardly knows what to do about the left-handedness. Do you think that this bandicap could be overcome? He seems very musical, and I be-

lieve would make an enthusiastic pupil. Like every other problem in this world, a great deal can be said on both sides. The best way to settle the matter would be to have the boy make a start, using the right arm to bow; and then if it is found to be impossible for him to make any bendway in this manner, a change could be made to the left as the bow arm. As a rule young children, such as this five-year-old youngster, can learn to bow with their right arms without difficulty, whereas might be impossible to accomplish this result if he were fifteen. It is just about impossible for a violin student of adult ago, who is left-handed to a very marked degree, to learn to how with the right arm. With a young child it is different. Brain, muscles and the persons system are clastie and pliable, and nature adapts berself

In Germany many children are educated to be ambidextrous; that is, capable of using either hand or arm with equal facility They can write, draw, use tools, and so on, as well with the left as with the right There are many things in every-day life that one does sometimes with the right and sometimes with the left hand and with sufficient practice from child-hood, there is no doubt that one could succeed in doing everything equally well with either hand One of the most brilliant violin pupils

I ever had was a young lady who, in ea childhood, was left-handed, but who learned to play the violin in masterly fashion, using the right as the how arm. This young lady could play the Tschnikowsky violin concerto, and a dozen of the other standard concertes in superb manner, and made a great success as a concert violinist. As this young boly was left-handed to a cerin her left-hand work, while her use of the low with the right arm from her club bood gave her equal facility in the use of There are degrees of left-bandedstess.

Some left-handed people display extreme awkwardness when they try to use the right hand for a task requiring great meexpert. It is very largely a matter of age and practice. Summing up. I should say that the following are the rules governing the matter: . In most cases elaktren before the age

2 Pupils in their bens our sometimes

With neptly over the up, of 20, the

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Left-Handed Violinists

profession, should bow with the right hand. also be difficult for the left-handed violinist "Southpaw" pitchers are very popular on the baseball diamond, but left-handed vinlin players could not make much headway in the profession of violin playing, I fear. The left-handed bowing of a concert violinist would strike the audience as awkward, and in a symphony orchestra it would be very unpleasing to see part of the violins using their right, and pure their left arms. I have seen left-handed violin players in amateur orchestras, but never in

In teaching the violin, I fear it would

to teach right-handed papils, owing to the difficulty in giving them a correct bowing. There is no possible objection, however, for left-handed pupils studying for their own nausement and doing public playing

The violin must be changed for the lefthanded pupil. The strings must be re-versed, reading E-A-D-G, from left to right. The sound post and bass bur twest swap places, too, to accommodate the different position of the strings. Any violin maker or renairer can make these changes. the charges usually rousing from \$5 to \$10.

Taking Out "Crooks"

Nor long ago, in New York City, I was in the workshop of one of the most skillful violin repairers in the United States, or in the world, for that matter. A young man came in and said he had a bow, for which he had paid a considerable sum, which had gone bad. It had sequired a bad "crook" to the right and was all but worthless for good playing

"I will see what I can do for you," said the rengirer, "perhaps I can lix it." The renairer removed the screw and from of the bow. Then he lighted a jet of ga beside his work-table, and held the part of the stick of the bow where the crook was above the flame of the gas, but not near skillful and practiced fingers he manipulated

the crooked stick bending it as one might bend a piece of red hot from After a few minutes' manipulation be banded the how to the astonished young man as straight as the day he had first our-

The young man took the with the following comment, "Well, I knew you could put curves in iron or take them out with heat, but I did not know the same

It may come as a surprise to our violin readers that wood may be made to assume different shapes, to a limited extent. by the agency of best. The deep inward curve which is put into a bow so that it will hold the hair tight, and "draw" tone without stattering on the strings, is put there by heat. The homemaker as soon as the stirl is finished, clamps it into the required curved position, and subjects it to a strong degree of heat. After a certain length of exposure to heat, the bow accuires the ner-

A good bow must have the deep curve to the hair; for if it loses this curve it is of no further use for good playing, until is has been again subjected to beat and the

A crooked how is one which has a "crook" to the right or left, when it is screwed up ready for playing. Thousands of good hows are thrown away by their owners on account of these "crooks," hecame they do not know that in a great many ful manipulation while held over a gas jet. The success of the operation depends very largely on the skill with which it is

The Violiniste's Costume It is often a problem to the violiniste to dignified, and it must permit ample freedom

know just what would be the most sustable for the arms. A close-fitting dress is out custome for public approximes. Miss of the question. Cecilia Hansen, the Russian violiniste, one "My solution of the question" Miss Hansen says, "is to have my fracks fash-

problem, and believes she has solved it, as 'It is the duty of the artist to book as

attractive as possible. For a singer, this is easy. She may wear a but, if her style of no such latitude for the violinust. Can you insegine anyone playing the vivin and wearmg a hat at the same time? Nor may the

ioned after Greeian robes, which are after all the most sensible and beautiful. They are simple, dreamy and white, and they are ent on plain lines. Sleeves are a missance "As a matter of fact, I have reduced them to a minimum or eliminated them altogether. I have tried to create pleasing but mobilities costumes for my concerts, so that the music, which is the main thing, will be the principal attraction. If people

'Cello Enthusiasts

We ask our friends who play violin to inform all their sequaintances who play the collo to look forward to an excellent article upon the subject which we have secured from the famous 'cellist, Plans Kindler,

The Second Violin Problem

NINE-TENTHS of the public appearances of nunits' orchestra and ensemble classes are ruined as far as even passable artistic results are concerned, because the directors or instructors do not know how to hamile the second violin problem. The average violin teacher or director of public school orchestras, preparing for a regital, concert or other public appearance of the class or orchestra, divides his violinists into two equal divisions of first and second violins.

he best and most talented he outs in the first violius, and the least advanced, most incompetent and least talented are doomed to play with the seconds. The almost in-evable result will be that any good work done by the first violins and other instruments will be puralyzed by the poor work of the second violins. Now I do not mean that instruction in second violin playing in these classes should e abandoned altogether. During ordinary rehearsals, it is an excellent idea to divide the class equally into firsts and seconds, and

no student should be put in the first violin division without having served an apprenticeship in second violin playing. Nothing will better develop steadmess in time, ability to play double stops and general musicianship, than practical second violin work in an orchestra or string quartet, or any ensemble combination. I remember in my own studies in boylood what a wonderful impetus playing second violin parts in an orchestra and in a string quartet gave to my early musical education. Even comparative beginners can be allowed to play second violin parts to muse

which is not too difficult. Where the second violin part is arranged in chords, half of the seconds can be instructed to play the upper note of the chord, and the other half the lower note, until they develop enough skill to play the chord as written But in preparing for a public appearance it is different. The director cannot risk having a lot of raw young second fiddlets raining the work of the others. The pupil in the early stages of violin playing, and especially those of poor talent, will as rule do less damage if allowed to play first violin than would be the case in playing second, since the first violin part contains the most melody, and he will conveniently get it in better time. Such a pupil in 117 ing to play second violin parts will often play a wrong note or chord for several bars at a stretch without ever being the wise for it. It takes a pupil of very good talent to play even easy second violin parts. In some way the notion has govern abroad among amateurs and elementary students of the violin that anybody can play "second liddle," and the popular phrase, "playing second fiddle" has made sitting at the second violin stand more of less a budge of disgrare. Now this is all wrong. It requires considerable musician ship to play any kind of a second violit part correctly, and to play second violit in a professional symptony orchestrastring quarter or other chamber music of gamication, one must be a finished violinist and a real artist, Many violin students profess to despise

second violin parts and will not play them or try to play them under any circumstances. In this they make a serious mistake, for by refusing to learn to play seeond, they neglect a great field of develop musicians. I have seen conservatory vio bu pupils who played concertos in public and yet they did not possess enough usual desk of a theater or movie orchestra as To return to the preparations for a pul-

be performance by a pupils' class or orchestra, I would advise the director to cut out all second violin planers who are muable to play their parts in time and time-

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A few of them may be able to play the first violin part, or a good deal of it, but these who can play neither part without speil-ing the general effect should be left out altogether. Better hurt a few feelings than ruin the whole affair. As the famous violinist and teacher leachin said, "Impureviolin playing is like a disagrecable odor. It speals the air of the room." Just so a lot of youngsters playing second violin parts all out of time and time will ruin

verything which those who do play enrrectly can do. If no one can be found to play second violin acceptably better leave the part out altogether and rely entirely on the piano for accompaniment. If the first violin section of the class is large enough so that some of the talented ones can be snared to play second violin, this will solve the problem. The division into first's and second's where a piano is used need not place in volume of two or three or more

second violins. In making the division, the

Beginning By Sid G. Hedges

MANY young violinists abandon their efforts after a few months' work, merely because they have not begun well. Among the most common reasons for their discouragement are: poor instrument or outfit, had essons, failure of interest, difficulty over the expense, absence of strong motive for learning, inability to work consistently

Any of these things may trip up the stadont unless he is thoroughly prepared. Well begun as half done" applies very antly to the violin student.

Let us look into details. It is commonly believed that any instrument will do to learn on. A much more truthful slegan would be: "The poorer the player the hetter the fiddle." Some violiss are so had that Paganini could scarcely make them amd well. Clearly, with such a fiddle, the distressing noises. And a constant undrasant tone does not encourage the player especially when he knows that however

hat occasionally, when his action is good, elds an mexpected heartiful note; and on will make the player years that every te shall have that magical charm.

New violins are shouted about and beemed; old ones are not-they do not need Whatever great players may say, or will find that they almost invariably play on old fiddles. A new violin may improve, or it may not;

an old one is pretty reliable and settled

A friend once expressed thus his opinion of the distinction "An old volin," he said, "has a soul: a

But a good new violin is better than a had

You should not buy a violit outfit from a general store—a man who specializes is more likely to give good value

Inland tail-piece, decorated pegs, patent

affected ineffective traffers? (so and talk

director will have to be guided by the general effect so as to know how many to put on each part to make the best effect. Students who play badly out of tune, and play wrong notes without knowing the difference, should be ruled out altogether. Two good seconds will be better than six or cight poor ones.

some play so much stronger than others. re volume than four or six amateurs. and two professional seconds than six or eight young students. Keen on dividing the players into groups of different size at rehearsal until a good balance is struck as to volume of tone produced between the

firsts and seconds.

semble classes, they should be advanced enough to play their parts reasonably well. If their crude work spoils the general effect they had better be left out.

spare you with an eagerness to learn; does

he seem keen on making you a violinist-or

a good man; but it will be worth it!

kill all your interest of you do not

You will probably have to pay well for

A good test of a teacher is the diversity

of his lessons and teaching. If you find a

man who never introduces variety into his

curriculum, leave him straightaway; he will

But failure of interest is often eaused

by liabits of playing. Practice is essential

plenty of playing for sheer enjoyment...

You should keep in touch with the violin

world. To be a regular reader of the "Vio-linist's Etude," of course, keeps one in the

most helpful atmosphere. Books, too, on

every phase of violin matters, are invalu-

Expense, in learning, can vary very much,

you have sufficient patience to hunt

There are two ways of saving money on

lessons: either by having shorter lessons

string now and then, are about all. And,

quality violin-strings. A strong, cheap

Many violin students lose interest beuse they have never been sufficiently keen

motive than jealousy of a friend who can

play a little; or a desire to use a fiddle

high pitch at the beginning; and this can

best he done by hearing a lot of good violen-

violin, these would be no value in it; but it

- the ability to play simple, Lamiliar times

Three years, with not less than half-an

It is well to raise one's enthusiasm to a

ring will serve well enough

mended.

around until you find some acquaintance

It is usually much cheaper to buy second-

with music, from memory, and by ear,

just on getting your cash?

Deciding how many to put on each part can only be ascertained by actual trial, since Two professional firsts will often make

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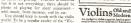
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before very much pleasure can be given to others by one's playing, or gained for oneself. Unless you are prepared to spend at least that amount of time it is scarcely worth while starting. Of course, study may be interesting or

dull; that depends very largely on the tencher; and if a teacher does not keep up the pupil's interest by variety of work and cker evidence of his progress, he should be immediately changed for a more eapable man. then, success will surely come!

You should not, however, change your teacher without a thoroughly sufficient reason. Everyone who teaches has his own method of work; and a good deal of

time is lost by the student adapting himself from one method to another. So, take care at the beginning that you understand all that you are undertaking that your equipment is efficient and helpful; that your environment is propitious; and

The Care of the Violin

By E. F. Marks

showers upon his beloved instrument and the affectionate tenderness with which he handles it are noteworthy virtues to be emulated by owners of less valuable justruments. The strings of his violin are not soiled or frayed, neither is its glowing arnish dulled by accumulated dust; nor is it begrined with clots of old and blackened rosin. On the contrary, when he draws the instrument from its ease, it displays, like the cherished tool of a careful workman, both freshness and eleanliness. The case is smugly fitted with two soft,

light-weight pads of velvet, one for the lower compartment, and the other for the upper, to protect the instrument from marand scratches liable from robbing the hard ment itself is carefully wrapped in a kerchief-a silk kerchief, all its own-to exclude as much as possible the outer air. As the transition from cold outside frosty air to the warmth of a heated room is apt to affect both the strings and wood a violin, and sudden exposure to a different temperature should be obviated as far as circumstances will allow; and the danger of a sudden or immediate change

The serupulous care the concert violinist should be minimized through graduation When returning the violin to its case after use, not only dust but also any mois ture resulting from the hands or breath should be removed from the body of the instrument and the strings relaxed, wise, the bair of the bow should be loosened and the stick well wiped-for this wiping of both the body and the stick a silk rag is most excellent. The bow is fastened in its rack and the violin wrapped in its silken enver and placed upon the pad in the bottom of the case; then the upper pad is securely placed over the entire contents before the lid is finally closed down and

A violin should not be kept near an open window but placed in a slichtered nicke or warm corner of the room where no current of air will strike upon it, as the variable-ness of temperature is detrimental to any instrument; not only to the stringed in struments, but also to the wind instruments and instruments of percussion. Finally be persuaded to take the best care of your instrument. Do not think accumulated dirt. old rosin and scratches will enhance the value of your violin or give it either pedigree or the mellow tone of age.

Violin Questions Edited by Mr. Braine

Orchestra Rvd awa

H. I. H.-You can get a constitution and by-laws for your oreliestral club from one of the women's clubs in your city, making such changes as are necessary for your organization. 2. It would be a mistake to try to have two orchestras in your club, one playing classical music and the other These do not mix. Better have one prejestra, playing umsie such as theater orchestras play, at first, and gradually working into the classics as your orchestra arquires proficiency. 3. Twenty-five cents a week would not be too beavy dues, since you will have music to buy. 4. Let the members vote on a club motto, flower and elub colors, as in this way the members will be better satisfied with the choice,

5. You could start with as few as six members, adding to the number gradually, 6. Choose the best and most experienced

musicium in the club for director, whether she is president or not. 7. Increase your club to any size you like, but be careful not to take in a new member who cannot play an instrument well. One poor player will spoil the effect of the playing of ten good ones. 8. White costumes, made of some soft material, are very pretty for an orchestra of young women, 9. Two cornets are enough, no matter how many other instruments you have,

Shortening Violin Neck L. C. Q.-1 would not advise you to have the neck of your violin shortesed to facilitate the playing of tenths and possuges requiring much stretching capacity. Your violin is no doubt carefully made to take a neck of the standard length. If you shorten it much it puts the violin out of

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Mr. Smith's first allium of Pianologu Mr. Smithle first album of Phinologues has proven a very greed success. In the Book of Psembogova, No. 2, he has con-tinued the good work. While, primarily, these pinnologues are intended to be re-crited with plano secromoniment, never-heless, they may all be sang if thesired, since there is a fine of word methaly. Sometimes it is expedient to combine Sometimes it is expedient to combine specific and song, or even monotone, it these painulogues, of the discretion of the performer. In the new land, the recitalions are allernately country damacteristic, or sentinential. Some of the Blits are: Xatking to Do kut Work: Tels Mc Bock to Body Land: Regerts; Trading Smiles; O_{LS} (Lu Sexed); and others.

The special introductory price in adtimes of publication is 60 cmls per conv.

The Madcaps - Operetta By William Baines

This impretentions and charming little operatin will not full to please actuols and church organizations desiring an latterfascinating manner. One rope only of this interesting work may be obtain ps odvance of publication of the special

MAY 1925 Page 379

World of Music

(Vontance) from Page 209)
The Amer Menditurine, soft inthe Amer Menditurine, soft inthe artery-free thousand obliga-,
on to America, for exhibition with a retion at other funness volton. It is retion and the chiefed piece of working
in of the Crimonros marker.

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Permando de Lucia, at one time a lent ong tenor of the Metropolitica Opera Com-poley, la ribbs repairing the feet of 611 read-died at his beine, the Pulmero Cirollo in Nagles, on Petratry 22.

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Statement Made in Compliance with the Act of Congress of Andrest Male 1913

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Summ and subscribed is force me this 21st
day of Manch 1925 John S. Thomas.
(M) commission explies March 7, 1928.)

Each in His Own Tongue Cycle of Three Songs By Thurlow Lieurance

The poems by William Herbert Cur-roth used in this cycle are representative of that type which demand an individual of that type when ucmens an assu-and profound setting by the composer. Mr. Lieuzance has been most happy in his musical treatment of these amusual texts. employing an idiom which is suggestive rather than demonstrative, of the ideas

expressed by the author. The three mun-bers may be used singly as well as col-The special introductory price in ad-vance of publication is 40 cents a copy,

The Witch of Endor-Sacred Cantata By R. M. Stults

Organists and choir masters will find in this cantata an offering of more than or-dinary interest. The story is not so generally well known as are most of the scriptural texts which composers have set and the element of witchery surrounding the Women of Endor tends to make this cantata rather unique. The chorus and solo parts are not difficult. They are written in Mr. Stultz' best style, and cholmanters who are familiar with his interesting and includious works, as most of them are, will realize what this deof them are, our remixe with the op-scription means. Be sure to seeme a copy at the special introductory price in ad-vance of publication for one copy only,

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We have been delayed somewhat, but work is now progressing satisfacturily and we hope to have this compilation on the market within a reasonable thus. This new book will follow the lines haid lown in our two collections: The Popular Orchestra Book and The Crops Orchestra Book, but the selections will be more in concert style although not more difficult. There will be some new arrangements of standard manhers, as well as many orig-inal pieces. The instrumentation is com-plete throughout with provision for Mel-ody, Alto and Tenor Saxophoses, three Cornets and Solo and Orbbigato addi-tional Visida varts. Orekestra Book and The Crown Orekestra tional Violin parts.

Prior to publication we are booking or-ders for the New Orchestra Collection at a cash price of 15 cents for each orchestral part, and 30 cents for the plane part, postpaid,

Advance of Publication Offers Withdrawn

Those who ordered copies of the works now withdrawn have the advantage of the low introductory price. These prices no longer apply, now that the works are on the market. We are withdrawing: Pierrs for the Development of Technic, by N. Louiss Wright. This set of twelve short pieces is designed for the equal training of the fingers. They are of the elementary type, but not for the very first study. The pupil in the second grade can be given these pieces to good advan-tage. Where the exercise covers The Trill With a Turn, in the right hand, anoth-With a Turn, in the right hand, another scoreine gives similar work for the left hand, and so on throughout the excreios covering Evolone Chords, Double Thirds, The Scale, Arpsygios and Relaxation in Chords. This set of studies takes the number 42370 in the Presser Sheet Music catalog. The price is 60 cents.

catalogo. The price is 40 cents.

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and artistic offering, if effectively ha by a women's choral organisation, cided attraction of this work is companiment which is for Piano-For Hends. Although written for three-par choras, there are frequent apportunitie for four and six-part singing if desires for four and six-part singing if desires This contata would require around twent minutes to present. The price is 60 cent

Ruth, Secred Contate for Women Voices, by Paul Bliss. This cantata written for four-part singing, but ti second alto part may be omitted, if it desired to hold to only the three-par chorus. There is no better subject for secred centata then the Biblical stor tifully handled the subject, giving me dious music without any unduc vocal di-ficulties. The chorister who has been us able to put on special music, because th supporting quantity or quality of use voices was not available, will find the work for women's voices easy to ntilis it would hardly take half an hour, so

can be used as part of a special churc service. The price is 60 cents. Nature's Praise, Children's Day Service by F. A. Clark. This attracts by F. A. Ulark. This attractive service for Sunday School use on Children's Da is now ready for delivery. The prices as 7 cents each, 80 cents a descri (prepaid \$3.25 for 50 copies (prepaid), and \$60 a hundred copies (prepaid).

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A Musical Tale in Rhyme

By Marion Benson Matthews

"I'M tired, so tired, of practicing, lamented little Sue, "and what a joyful day twill be when I at last am through, with no more thought of practice hours and pieces hard to learn. And now, I think, to Auntie Nell's my footsteps I will turn. Aunt Nell was in the kitchen, as busy

as could be; but she was pleased, as always, her little niece to see. "Oh, I'm
so sick of practicing," said Sue; "You
must be glad that you have no such drudg-"Oh, 1 1...
"You cry to make you tired and sad." Aunt Neil laughted long and merrily

"My dear," she said to Sue, "how would you like to classife with me, and sweep, and bake, and brew, and do a thousand bousehold tasks from early morn till night? I think you'd hail a practice hour with cries of deep delight! When I was young I practiced, too, and grumbled at it then; but now I wish I had the time to practice once again.

Then home went Susan, thoughtfully, reflecting every word of it; and if since then she has complained, I'm sure I haven't heard of it!

The Kindergarten Soldiers

By E. Y. Bruce

I used to hate to practice, My lessons seemed so dry,

But always Mother made me, No matter how I'd cry. One day a new idea My teacher showed to me:



Since this new game I'm learning, My lessons are such fun; ctimes my soldiers quickstep,

Sometimes I make them run. They must be in position. Keep firm by exercise;

Or cowardly, if he dies. Of course, they must march firmly And never out of line; -

Their time exactly perfect, That's why they look so fine. I'm perfectly delighted With this new game; for I And never find them dry.

-JUNIOR-FTUDE

CONDUCTED BY ELIZABETH A GEST

Betty's Scale Ladder By Mrs. Paul J. Leach

was anyone to know whether the scale of A had three sharps or four sharps; or, may be, it was flats. They were just as confus-ing as sharps. Betty west many bitter tears over her scales

Then one day she was told that a famous plantst was to visit them. Her mother planted a big reception for him, and Betty determined to ask him if he had liked scales when he was a little boy and had to take

music lessons When the eventful day came, Betty began to think that she was not going to have a chance to talk to the great man who could play any scale there was just as fast as lightning. The grown folks completely that famous pianists didn't want puzzled little girls to come anywhere near them.

Finally, Betty walked bravely into the room where the reception was being held. The famous man was entirely surrounded by admirers; but Betty pushed through, stood in front of him and said gravely, "I beg your pardon for interrupting, but I just wanted to ask you how you know whether the scale of A has sharps or flats,

and how many?" The great man looked slightly bewildered "I don't believe I understand you" he said

politely. Betty patiently explained.
"The scale of C is the only one I can
play. That is all white notes. After that, I do not know what sharps or flats belong to any scale. I thought that perhaps you could tell me."

The great man excused himself from the people around him and took Betty over to the piano. "Now, in the first place," he "do you know about whole steps and

half sters Besty told him she did. A half step is to the very next key above or below. Sometimes the key is white, sometimes black When you take a whole step you skip a key, "Just like going up stairs or down stairs two steps at a time," said the famous player. "Now," he continued, "I will tell you a little story."

"Once upon a time a carpenter built a "Once upon a time a carpenter built a ladder that had eight rungs. But he was not a very careful carpenter, and he did not measure exactly, so, when he had his ladder all finished, it was sueven. From the third rungs so the famile rune was come. the third rung to the fourth rung was only a

Berry simply could not play scales. How half step and from the seventh rung to the eighth rong was only a half step, while between all the other rungs was a whole step. So whenever any one went up this uneven ladder, he had to be very careful, or he would put his foot in the wrong place.
"Now," he continued, "this is inco

"Now," he continued, "this is just the way our scale ladder is built. You know the word 'scale' means to elimb; so when you climb, watch out for the half steps. Then you will always know whether a scale has sharps or flats, and how many."
"Let me try A," exclaimed Betty, "and I will remember to take only a half step be-

tween three and four, and between seven and So she played slowly, watching o eight." for the half steps and whole steps-A, B, Cz, D, E, Fz, Gz, A. "Now I know about A. It has three

sharps," she cried gladly. 'Yes," said the great man. "Now try an-er. Begin on E flat this time." So Betty played very carefully E flat, F. G. then, as she needed to take only a half step, she "Why didn't you play A instead of A flat?" asked the pisatist

Betty quickly replied that she must only take a half step from the third rung to the fourth rung of her scale kadder "Yes," said the great man. "Now, if you remember where to take your half steps,

you can begin on any key of the piano and climb your major scales correctly. Next time I come to see you, we will talk about their relatives, the minor scales. scales up and down their uneven ladder for

Progress By E. A. Barrell, Jr.

"A year ago (just a little while) I used to call it cantabile, And used to say (a year ago) Vivase, an-dant, and allegro, A year ago.

"Cahn-ta-bee-lay, I call it now, And am so proud that I know how; The rest as well I've learned. .. but oh! What stupidness, mistakes, and woe A year ago!"



A Musical Alphabet

By Myra Merrick

A is for Artist, friend of the Muses: is for Baton, the Bandmaster uses; is for Concert with ballad and ditty; is for Dance, so graceful and pretty; E is for Exercise, a task we must do;

is for Fame that comes to a few; G is for Guitar-the Spanish all love it; H is for Harmony-the world needs more

of it; is for Improvise-a change from the

J is for Jazz, which artists deplore; K is for Key, but not for a door; L is for Lullaby, a soft cradle song;

M is for Melody-a tune sweet and strong: N is for Noctorno-a love serenade: O is for Opera-both comic and staid; P is for Poetry-verses that chime; Q is for Courtet-four parts all in time:

R is for Rhythm and also for Rhyme: S is for Symphony-not Syncopation; T is for Technic-a splendid foundations U is for Ukelele-from the far Sandwich

V is for Violin-brings tears and soft

W is for Walto-there are old and new

X is for Xylophone-an instrument too; Z is for Zcul-that will carry you through,

Evolution of a Composer

MaScagni SpoHr VonWeBer MassEnet c Rdi BecThoven



Cectle Chamland One of the hoseknesses of all scores Congresses a gover Planter. Some of her well-had been send for well-had been stall 7he Silver Ring and other sough

JUNIOR ETUDE—Continued

Junior Etude Contest

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CHORES SINGING (Price Winner)

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Grave Carr (Age 14). New Jones.

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CHORUS SUNGING

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Honorable Mention for Essays Edmi Chris, Erns-dine Bock, Chrito, Jur-nal, Herothy Coughl, Derothy Fisher, Derick I. Kines, Derothy Ward, Kalibeyn Male-typer, Lillian C. Auger, Alto Bancson, Lan-ton, William Redstreen, Florence Emery, isrganed Mexamura, E. Brita Thompson.

Puzzle Corner

By F. Monder

L. I am a plant. Chance my first letter, and I am found on any page

of number 2. I am to lavish fondness. Change my first letter, and I am found on

any page of music. 3. I am enjoyment. Chause my first letter, and I am found on any page of music

4. I am something to eat. Change my first letter, and I am found on any page of music.

3. I am a thin, narrow heard. Change my first letter, and I am found on any page of music.

6. I am a military exercise. Change nry first letter, and I am found on any page of music.

7. I am a thick, sticky substance.

Change my first letter, and I am found on any page of music. 8. I am a girl's name. my first letter, and I am found on any page of music. 9. I am a blot. Change my first

letter, and I am found on any page of music. 10. I am very warm. Change my first letter, and I am found on any page of music.

Puzzle Corner

Assume on compacts' names and me sical term pusele in February: Offenbach Beethoven, Buch, Leybach, Hynsky, Golt-Beetingen, Bach, Leytaen, Lymas, con-schulk, Arossky, Tschulkowsky, Offenkach, Tem: Obbligato, (N. R.—Hynsky may Leyta V. ar I in English). Princ winters: Catherine Powers, age 13, Okla.; Viola Wolski, age 12, Penna.; Evelyn Baines, age 10, Miss.

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Letter Box

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New Jersey.

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The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems. Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

thousands "4" are untiless of moderate difficulty, opposite "6" those of a simple type. Any of the works nimed may be had for examination. Our retain prives are always recomable and the showners the less obtainable

SUNDAY MORNING, IULY 5th

ANTHEM (a) I Will Magnify Thee. I. I. Inkfant (b) Still Still with Thee, S, G, Peese

DEFERTORY Book of Ages (Dac), S. and A.) S. Imbert-Rolle Triumohal March....Cuthhert Harns

SUNDAY EVENING, JULY 5th

Evenior Meditotsen. II', D. Arnstrong ANTHEM (e) O Lamb of God Still Keep ! T. Wolcott

(b) The Sweet Story of Old OFFERTORY

God's Lone is Above the Night (Solo, S. or T.J...II. Tourjee Sortic in G..............E. S. Hosmer

SUNDAY MORNING, TULY 12th

ANTHEM (a) I Will Extol Thre. .L. .l. Coerne (b) Make Me a Clean Heart, (b) God !, W. Lauvina OFFERTORY

Lead On, O King Eternal (Solv, S. or T.)....E. Marzo Commenscration Murch....C. J. Grey

SUNDAY EVENING, JULY 12th

Nuclerne in A. R. R. Peers (e) It is a Good Thing to Give Thanks .. L. L. Johford (b) Far from My Heavenly HomeF. G. Rathbau OFFERTORY

Shadows of the Evening Hour (Duet, A. and B.), C. S. Briggs Dedication Festival. . . . R. M. Stulta

SUNDAY MORNING, JULY 19th

ANTHEM (a) The Land is My Life (b) Ride On In Majesty. JV. Baines

OFFERTORY His Almighty Hand (Solo, ORGAN A.)Bernard Hamblen

Festal Postlade in C. G. N. Rockwell SUNDAY EVENING. IULY 19th

Swing Low, Sweet Chara-ANTHEM

(a) Great and Marvelons. E. Turner (b) The Day is Gently Sinking to a Close R. IV. Martin OFFERTORY

Finale Untibert Harris

SUNDAY MORNING, JULY 26th ORGAN

Song of Contentment. . . C. F. Mueller ANTHEM (a) O. That I Han stronger a Dove. J. M. Smieton (b) Be Merciful Unto Mr. O God . F. E. Egyert

OFFERTORY

Festival Postlinde B. Towel SUNDAY EVENING, JULY 26th

Swing Sortg.....S. G. Prost ANTHEM (a) The Sands of Life. H. Bernould (b) O Love That Casts Out

OFFERTORY The Lord is My Shepherd ORGAN (Solo, A.) G. N. Rockwell

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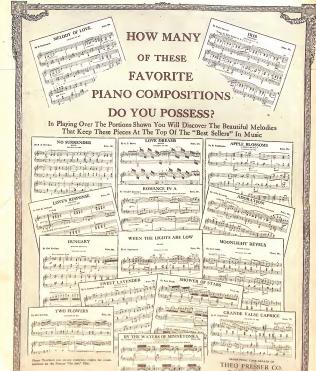
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